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THIRTY-SEVENTH SEASON, 1917-1918

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### Programme of the First Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 12

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 13

AT 8.00 O'CLOCK

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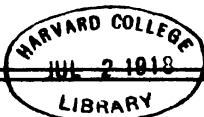
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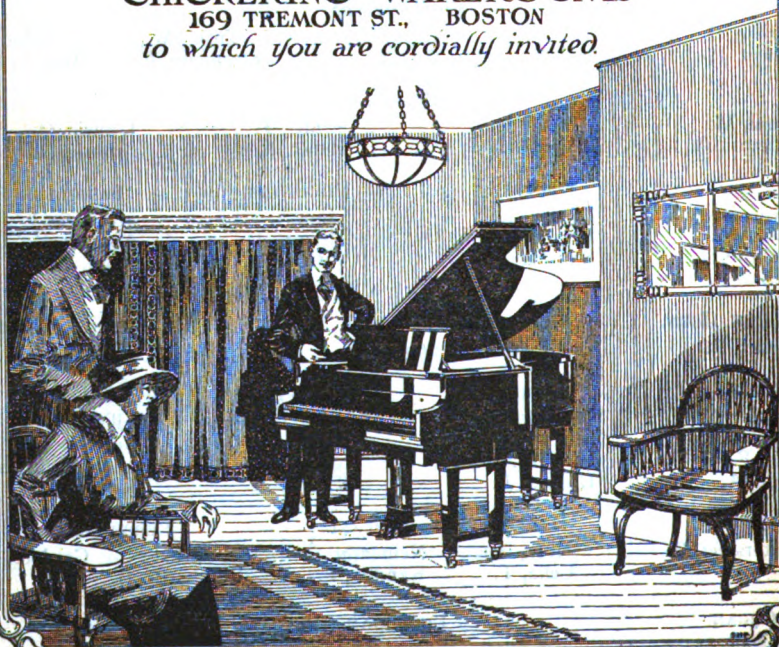
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FRIDAY AFTERNOON, OCTOBER 12, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 13, at 8 o'clock

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Beethoven . . . . . Symphony in C minor, No. 5, Op. 67

- I. Allegro con brio.
  - II. Andante con moto.
  - III. Allegro: Trio.
  - IV. Allegro.
- 

Berlioz . . . . . Overture to "King Lear," Op. 4

Liszt . . . . . "Prometheus," Symphonic Poem No. 5  
First time at these concerts

Wagner . . . . . Prelude to "Parsifal"

---

There will be an intermission of ten minutes after the symphony

---

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*The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.*

---

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the

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end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.


The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"\* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or


\* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"\*—andante con moto—"has characteristics in common

\* Indifference of Berlioz to exact terminology is not infrequently shown in his essays.



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with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra.

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These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning

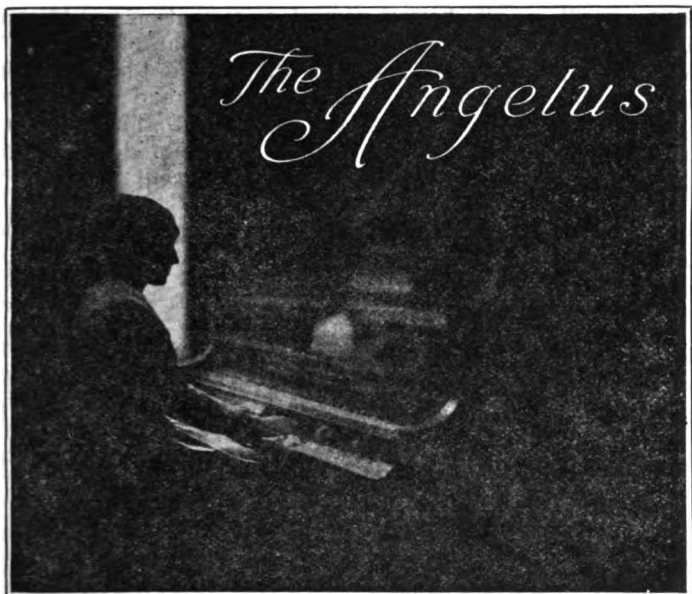
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to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappella.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

**GRAND OVERTURE TO "KING LEAR," TRAGEDY OF SHAKESPEARE,  
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(Born at La Côte-Saint-André, Isère, France, on December 11, 1803; died in Paris on March 9, 1869.)

In April, 1831, Berlioz, tormented by thought of Mlle. Camille Moke,\* stopped at Florence, Italy, on his way from Rome to Paris;

\* Marie Félicité Denise Moke, the daughter of a Belgian teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory. She married in 1831 Camille Pleyel, the piano manufacturer. The story of her relations as Miss Moke with Berlioz, to whom she was betrothed, and with Ferdinand Hiller, is a singular one, and has been told at length by Hippeau, Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in "Les Soirées d'Orchestre." This story, which first appeared in the *Gazette Musicale* of 1844, should be read in connection with Berlioz's tale, "Le Suicide par Enthousiasme," which was published in the *Gazette Musicale* of 1834, and afterwards in "Les Soirées d'Orchestre." It is said that Miss Moke's coquetry was not extinguished by her marriage.

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for he was willing to forfeit his holding of the *Prix de Rome* by returning. His jealousy led to the tragi-comedy of his "false suicide" (see footnote). Purposing to kill Camille, her mother, and Pleyel, he bought a chambermaid's costume for disguise, bonnet, and green veil, and provided himself with a bottle of laudanum, a bottle of strychnine, and two pistols. "I must hurry to Paris," he wrote in his *Memoirs*, "to kill two guilty women and one innocent man. For this act of justice I, too, must die." But when he arrived at Nice, the folly of his plan struck him, and a letter of advice from the director of the Roman Academy led him to rest at Nice.

It was in a laurel grove on the bank of the Arno that Berlioz read Shakespeare and "discovered 'King Lear.'" He shouted in his admiration. He thought he would "burst with enthusiasm"; in his transport he rolled on the grass. From the tragedy he took these lines which afterwards he put at the head of "Passions" in the *Symphonie fantastique*:—

As flies to wanton boys, are we to th' gods;  
They kill us for their sport.\*

It was, then, at Florence before he thought of slaughter in Paris that he began to write the overture to "King Lear." In May at Nice he revised and orchestrated it and sketched his overture to "Rob Roy." He wrote to Humbert Ferrand: "My repertory is enlarged by a new overture. I completed yesterday an overture to Shakespeare's 'King Lear.'" This letter was dated "10th or 11th of May." On May 6 in a letter addressed to Gounet, Girard, Hiller, Desmaret, Richard, and Sichel, he wrote: "I have almost finished the overture to 'King Lear'; I have only the instrumentation to do." In January, 1832, at Rome he re-copied the separate parts of the overture. He was at work as a copyist at Côte-Saint-André in June of that year. Bored in his birthplace, he begged Ferrand in October to visit him, that he might have some one with whom he could talk, and he asked him to bring the plays of "Hamlet," "Othello," "King Lear," and the score of Spontini's "La Vestale."

\* "Nous sommes aux dieux que sont les mouches aux folâtres enfants; ils nous tuent pour s'amuser."



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But let us read the story of the overture as told by Berlioz in his Memoirs\* :—

And here I am, breathing in the balmy air of Nice to the full extent of my lungs; here are life and joy flying toward me, music kissing me, and the future smiling upon me; and I stop in Nice a whole month, wandering through the orange-groves, diving in the sea, sleeping on the mountain heaths of Villafranca, looking from those radiant heights at the ships coming, passing by, and silently vanishing in the distance. I live wholly alone, and write the overture to "King Lear." I sing. I believe in God. Convalescence has set in.

It is thus that I passed in Nice the happiest twenty days of my life; O Nizza!

But the police of the king of Sardinia came again to disturb my peaceful happiness and to force me to put an end to it.

I had at last exchanged a few words with two officers of the Piedmontese garrison at the café; I even played a game of billiards with them one day; that was enough to inspire the chief of police with grave suspicions on my account.

"Evidently this young French musician has not come to Nice to attend the performances of 'Matilda di Sabran'" (the only work that was to be heard there then), "for he never goes to the theatre. He spends whole days on the rocks of Villafranca . . . he is expecting a signal from some revolutionary vessel . . . he does not dine, at least not at the *table d'hôte* . . . so as to avoid insidious conversations with secret agents. We see him secretly leaguering himself with the heads of our regiments . . . he is going to enter upon negotiations with them in the name of *Young Italy*, it is clear as day, a most flagrant case of conspiracy!"

O great man! profound politician! Go to, thou art raving mad!

I am summoned to the police office and put through a formal investigation:

"What are you doing here, sir?"

"I am getting over the effects of a cruel illness; I compose, dream, thank God for making so beautiful a sun, such a sightly sea, such green mountains."

"You are not a painter?"

"No, sir."

"But you are to be seen everywhere with an album in your hand, drawing a great deal; perhaps you are making plans?"

"Yes, I am *making plans* for an overture to 'King Lear'; that is to say, I have already drawn up the plan, for the design and instrumentation are finished; I even think that the opening will be formidable."

"How the opening? Who is this King Lear?"

"Alas, sir! He is a good old fellow who was king of England."

"England!"

"Who lived, according to Shakspeare, some eighteen hundred years ago, and was

\*The translation into English is by William Foster Aptborg.

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weak enough to divide his kingdom between two rascally daughters, who turned him out of doors when he had no more left to give them. You see, there are few kings who . . ."

"We are not talking of kings! . . . What do you understand by the word instrumentation?"

"It's a musical term."

"Always the same pretext! I know very well, sir, that people don't go about composing music in that way, without a pianoforte, with nothing but an album and a pencil, walking up and down the beach! So please to tell me where you intend going, and your passport will be delivered to you; you must not stay in Nice any longer."

"Then I will go back to Rome, and continue composing without a pianoforte, with your permission."

So it was done. I left Nice the next day, very much against my will, it is true, but with a light heart and full of *allegria*, thoroughly alive, and thoroughly cured.

It has been said that the overture was first played at a concert given in Paris on December 9, 1832. We are not able to substantiate this statement. Berlioz's *Symphonie fantastique* and "*Lélio*" were then performed, the latter for the first time, but we find no mention of the production of this overture. Unfortunately, the *Gazette Musicale* was first published in 1834, and we have no records in Boston of Parisian concert-life in 1832-33. Berlioz himself was notoriously careless about dates in his romantic Memoirs, but he states distinctly that the programme of the concert on December 9, 1832, was composed of the *Symphonie fantastique* and "*Lélio*."

Berlioz gave a concert on December 22, 1833. Narcisse Girard\* conducted. Liszt played a piece by Weber and the violinist Théodore Hauman played one of his own compositions. Adolphe Boschot, in his monumental Life of Berlioz, mentions two new works of Berlioz: "*Romance de Marie Tudor*," which has disappeared; "*Le Paysan breton*," then composed for song and pianoforte.† Boschot then says (vol. ii., p.

\* Narcisse Girard (1797-1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra Buffa and of the Feydeau, of the Opéra-Comique, 1837-46; of the Opéra, 1846-60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, "*Les Deux Voleurs*" (1841), "*Le Conseil de Dix*" (1842), and arranged for orchestra Beethoven's *Sonate Pathétique* as a symphony. He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see "*Mes Mémoires*," by E. M. E. Deldevez (Le Puy, 1890).

† Berlioz afterwards added an English horn; still later he orchestrated the accompaniment, and the "paysan" became a "jeune pâtre."



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211): "Aside from these two romances, the rest of the programme was known. Always the same works, remarked already the morose *Revue Musicale*: 'fecundity is not one of M. Berlioz's qualities.' To open the concert the 'King Lear' overture; to end it the *Symphonie fantastique*." Does this mean that the overture was performed at this concert?

The overture was certainly played, from manuscript, at the concert given by Berlioz in the hall of the Paris Conservatory, November 9, 1834. Girard conducted. The programme was as follows: Overture, "Le Roi Lear"; Two quartets, with orchestra; "Sara la baigneuse" and "La belle voyageuse"; *Symphonie fantastique*. Mme. Willent-Bordogni, mezzo-soprano, sang an aria from Rossini's "La Donna del Lago." Henrich Panofka, violinist, played a fantasia on the air "Une fièvre brulante" in Grétry's "Richard Cœur-de-Lion." The *Gazette Musicale* said that the singers of the quartets were "Mm. Puig, Heuse and Boulanger." "La belle voyageuse" had appeared in 1830 as a song for voice and pianoforte, No. 4 in Berlioz's "Mélodies irlandaises." The text was based by Thomas Gounet on a poem by Thomas Moore. "Sara la baigneuse," poem by Victor Hugo, was new.\* Panofka, born at Breslau in 1807, died at Florence in 1887. In 1842 he founded with Marco Bordogni an Académie de Chant, and taught singing in London, Paris, and Florence. Bordogni's daughter Louisa married J. B. J. Willent (1809-1852), a famous bassoon player, who wrote two operas, "Le Moine," and "Van Dyck," performed at Brussels. Louisa Bordogni visited New York in 1833 and sang in Rivafinoli's opera company which opened the National Theatre, November 18 of that year. Richard Grant White relates that she "pleased by girlish beauty (she was but seventeen years old)." Willent was called to New York in 1834. According to Fétis he married Louisa there and was afterwards known as Willent-Bordogni. Some one wrote in the *Revue du Théâtre* that the overture was a masterpiece. "It is something unheard of! something sublime."

Adolphe Jullien in his *Life of Berlioz* gives the date of this concert as Sunday, November 6, 1834. He was misled, probably, by a misprint in the *Gazette Musicale*.

\* "Sara la baigneuse" was arranged for three choruses and two male voices; also for three choruses and orchestra or for two voices with pianoforte.

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The overture was played again at Berlioz's concert on December 14, 1834. The first performance in Germany was at Brunswick, January 18, 1840, when A. B. Bohrer conducted.

The overture was performed in New York at a concert of the Philharmonic Society, George Loder conductor, on November 21, 1846.

It was performed in Boston at one of Theodore Thomas's concerts, December 3, 1872. Performances at concerts of the Boston Symphony Orchestra: 1884, January 12; 1887, March 12; 1894, January 20; 1900, February 17; 1904, December 3.

Dedicated to Armand Bertin,\* the overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, ophicleide (tuba), kettledrums, and strings. The score was published in September, 1839. An arrangement by J. A. Leibrock for pianoforte (four hands) was published in September, 1843; one for two hands by Leibrock in February, 1854.

The Introduction, *Andante non troppo lento, ma maestoso*, C major, 4-4, begins with an imperious phrase in the violas, violoncellos, and double-basses. It dies away, and the last figure is echoed twice by the horns. These echoes are followed by an empty fifth in the flutes, piano. The whole phrase is repeated *pianissimo* by the muted violins in octaves, and the echoes come from oboe and flute. The phrase is continued once more, *fortissimo*, by violas, violoncellos, and double-basses, and the last figure of each section is again echoed softly by the horns, while muted violins answer in softest *pianissimo*. The oboe now sings a pathetic melody over a pizzicato string accompaniment, and each section is answered by a sigh in the first violins. This melody is taken up by all the wood-wind; the first violins play a running passage against it, and the other strings keep up the harmonic pizzicato accompaniment; then horns and trombones have the melody, with the repeated chords of the accompaniment in the wood-wind and with harp-like arpeggios in the strings. The strings now give out the imperious

\*Louis Marie Armand Bertin (1801-54) became manager in 1841 of the *Journal des Débats*, to which Berlioz contributed musical articles and reviews from 1835 to 1863.

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threatening phrase fortissimo against rolls of the kettledrums, and the wind instruments strike crashing chords every second measure. The fortissimo changes to pianissimo with the last section of this theme, and the Introduction ends.

The main body of the overture, *Allegro disperato ed agitato*, 2-2, begins fortissimo with the frenzied theme in the strings, which is accentuated at the beginning and end of each phrase by the wood-wind. Tumultuous passage-work leads to a turbulent subsidiary theme in A minor. The fury of the strings lessens, and the second theme, a pathetic theme in B minor, is sung by the oboe. Mr. Apthorp once wrote concerning this section: "Every listener is free to get from instrumental music what picturesque suggestions he individually can: to the writer of this notice the holding back of the rhythm at the end of the first phrase of this theme, especially when it comes later in the violins, has always been suggestive of stopping short in headlong flight, so as not to stumble over a dead body lying on the ground." The second theme is developed. The working-out is dramatic rather than contrapuntal, and it is short. The third part of the overture begins with the re-entrance of the first theme in C major, and with the re-entrance of this theme the whole orchestra is called on, while before this the orchestration has been moderate. The first subsidiary theme appears in orthodox manner, but, instead of the second theme following, there is a repetition of the imperious phrase of the Introduction in the lower strings and wind instruments against high, sustained harmonies (violins in tremolo), while chords of brass instruments interrupt. The chord accompaniment in the violins now has the dotted triplet rhythm of the first subsidiary; a recitative, first in 'cellos and double-basses, then in the first violins, leads to a return of this first subsidiary theme. The pathetic second theme returns in the first violins and flute. This theme is worked up at length, and it leads to a tempestuous coda.

\* \* \*

The reader of Berlioz's Memoirs knows the composer's passionate adoration of Shakespeare and the influence exerted by the playwright on Berlioz's artistic life. Berlioz did not read the plays in the original, and M. André Hallays, in his admirable preface to a collection



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of Berlioz's feuilletons, published under the title "Les Musiciens et la Musique," after speaking of the composer's lifelong devotion to Virgil, adds: "Berlioz has also loved, alas, loved formidably, that barbarous fetish whom the artists of his day named Shakespeare; for he had learned through Le Tourneur's\* translation that the English poet, detested by Voltaire, was ignorant of the rule of the three unities, peopled the stage with ghosts, and introduced the pun into tragedy. The 'Shakesperianism' of the French romanticists is one of the most entertaining mystifications in literary history. Berlioz himself has made confessions on this subject which we should do well to remember. He had been present with poignant emotion at the performance in Paris of 'Romeo and Juliet,' given by the English company of which Henriette Smithson was a member: 'It should be added,' he said in recalling that hour of his life, 'that I did not know then a single word of English, that I caught glimpses of Shakespeare only through the mist of Le Tourneur's translation, and that consequently I did not perceive the poetic woof that envelops these marvellous creations as with a golden net. I have the misfortune to be about as ignorant to-day. It is much more difficult for a Frenchman to sound the depths of Shakespeare's style than for an Englishman to appreciate the finesse and the originality of the style of La Fontaine and Molière. Our two poets are rich continents. Shakespeare is a world.' With the other romanticists, he adored this unknown poet. *Shakesperian* was for him as for them the word that excused all sorts of follies; *Shakesperian*, the crushing effects for which he increased the sonorities of the orchestra; *Shakesperian*, his obsession by the colossal, the titanic; *Shakesperian*, the mixture of the trivial and the sublime in the symphony; *Shakesperian*, above all, the contempt for the conventions that belong to the essence itself of art, the imprudent ambition to amalgamate sounds, colors, and literature."

Compare with this view the essay, "Berlioz," by Barbey d'Aurevilly in "Sensations d'Art," and W. E. Henley's "Note on Romanti-

\* Pierre Le Tourneur (1736-88) translated the works of Shakespeare into French, and thereby stirred up strife in France. He also translated works by Young, Hervey, Robertson, Richardson, and others.

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cism," which serves as a preface to his second series of "Views and Reviews."\*

\* \*

The first performance of "King Lear," the tragedy, in Paris was in a version by Ducis† at the Français in 1783. The ingenious adapter turned Cordelia into Helmonde, and did away with the tragic ending. His Lear, just before the fall of the final curtain, puts the crown on Helmonde's head, and gives her as a bride to a son of Kent.

In the second adaptation, produced at the Odéon in 1868, a young and slim play-actress of little over a year's experience played the part of Cordelia. Her name was Sarah Bernhardt. In the last act, where Lear puts his daughter's body on a rock, the actor put Sarah on an upturned nail, but she made no sign; and, when the curtain fell, she was taken off the stage unconscious. In this production Mounet-Sully, then unknown, played the part of the Duke of Kent.

Antoine, the distinguished play-actor and manager, talked with a reporter of the *Pall Mall Gazette* in October, 1904, concerning his own production of "King Lear" that season:—

"M. Antoine looked out at me from under shaggy eyebrows. His hair was long and white and silken, hanging like a wavy mane upon his shoulders; his beard was likewise blanched with the snows of many

\*Vernon Blackburn, of the *Pall Mall Gazette*, a pupil of Henley, said of this overture to "King Lear": "In which that amazing Frenchman once more showed that all the rhetoric, the wildness, and the madness of the Elizabethan period had touched him, where most of its poetry and sentiment and romance had passed him by."

†For a full account of Ducis's version of the tragedy, produced at the Court January 16, 1783, and at Paris January 20 of the same year, see Grimm and Diderot's "Correspondance Littéraire," part iii., vol. ii., pp. 114-118 (Paris, 1813). Brizard played the part of Lear and Mme. Vestris that of Helmonde, or Elmonde, for Cordelia's name is spelled in either way. It appears that a parody, "Le Roi lu," by Parisau, was produced soon afterwards at the Theatre des grands Danseurs du Roi with much success. At the end Remonde says to the king:—

Restez auprès de nous; soyez toujours un père  
Cher à ses deux enfans et des siens respecté.  
Soyez *Lw* bien long-temps.  
LE ROI. *Lw*, non, mais écouté.

Jean François Ducis, born at Versailles, August 22, 1733, died there, March 31, 1826. He made versions for stage use of "Hamlet" (1769), "King Lear" (1783), "Macbeth" (1783), and "Othello" (1792), for which play he made two endings to be used by managers *ad lib*. In 1778 he was called to the Academy to sit in Voltaire's seat.

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winters and fell majestically upon his breast. It was King Lear such as tradition has given us, and the transformation to this mad Royal personage, to this strange Shakespearian figure, was due to Mr. Clarkson, the London perruquier, who stood there to move here a curl and there a curl and to put a master's touch to the magnificent locks. It was clearly the moment, in such a *cadre*, to ask M. Antoine his views of the part which Charles Lamb declared could never be rendered upon the stage. Nor were M. Antoine's opening words absolutely reassuring for so great an enterprise: 'I have not been specially drawn towards this character, more than any other of Shakespeare's. For me it is no question of the actor; I leave that entirely on one side. The interest that Shakespeare has is purely literary. I want to present him as the real Shakespeare—not the Shakespeare done into Alexandrine verse and adapted after the French model. For that reason, the drama is a literal translation. There are no "cuts" as, I believe, the fashion is in England. That gives this representation its unique character. I do not expect that it will be a great popular success; what I wish is to render the Master faithfully and loyally. It is, above all, a character study. There will be no great luxury of scenery, no attempt at archaeological and historical accuracy, but almost the simplicity of Shakespeare's day. In my view, the wealth of detail and the costliness of the production have largely detracted from the merit of the revivals in England. There will be no attempt here to rival grand opera.

"I admit my own insufficiency to give adequate rendering to King Lear. I have taken the rôle because I wished absolutely to carry my company with me in my ideas of how the drama should be presented. If I found an actor capable of expressing the character as I feel it should be represented, then I would willingly retire."

"Still disclaiming any qualities, physical or mental, for the making of a perfect Lear, M. Antoine began, with the enthusiasm that belongs to him and has carried him, in spite of obstacles, to his present eminence in the world of dramatic art, to speak of his own conception of this irregular and 'unmethodised' figure, this towering tumult of passion and pride, which is this King of Shakespeare. 'He is an enfeebled man; that is clear,' said his future impersonator. 'He is great be-

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cause of his past grandeur. His first symptom of madness is his partition of his kingdom amongst his family. He has terrible fits of passion and immense pride; but he has tenderness for his one daughter. Indeed, I regard him as a thoroughly human character. Shakespeare, like Balzac, painted life, the one a King, the other Père Goriot—it is all the same. But what genius is there in the encounter of two mad persons—Lear and Edgar?

“Lear, of course, is an impossible man to live with. His daughters have the thoughtless folly of youth, and are greedy and avaricious, but I do not regard them as really *méchantes*. They would have lived peacefully and quietly with their father had his character been different.


“I confess I am attracted to King Lear because there is something Rabellesque in his passages of truculence and savagery. They will remind the public of our own fabliaux of the middle ages. But Shakespeare, speaking from my *métier* as actor, is an admirable school. Many of our young histrions are extremely hard-working and talented, but they are superficial. Shakespeare is the most fecund source of inspiration; the school for the actor to study humanity.’

“M. Antoine dreams of founding an international theatre where not only the works of Shakespeare, but of all the great dramatists, such as Goethe and Schiller, shall find a place. He intends to produce a Shakespearian play each year, always in a framework of simplicity, modesty, and fidelity. When we discussed some of the Shakespearian representations which have been given in Paris, such as ‘Othello,’ ‘Macbeth,’ and ‘Hamlet’ (‘King Lear’ has not been given for thirty years), M. Antoine said, with respect to Hamlet, that, though admiring the genius of M. Mounet-Sully, he did not regard his Prince of Denmark as true to the conception of the English dramatist. ‘Mounet-Sully is a Southerner,’ he said, ‘and plays the rôle with all the warmth of his temperament. It is a Latin Prince of Denmark. For me, the whole character is of hesitation—slow to form a resolution—the scholar in every action.’”

\* \* \*

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Joseph von Blumenthal (Vienna, 1828; overture performed for the first time, March 23, 1829). J. L. Hatton (London, 1858). Hamilton Clarke (1892), Norman O'Neill (1909), and others. Overture, march, and four entr'actes by Mily Balakireff.

OPERAS: "Cordelia," monodram in one act, with choruses, book by Wolff, music by Konradin Kreutzer (Donaueschingen, 1819; Vienna and Dresden, 1823; Munich, 1824). "Cordélia," libretto by Des Champs and Pacini, music by Séméladis (Versailles, 1854). "Cordelia," in three acts, book by Carlo d'Ormeville, music by Gobati (Bologna, December 7, 1881). "Le Roi Lear," in four acts, libretto by Henri Lapierre, music by Armand Reynaud (Toulouse, June 1, 1888). Solowiewff's "Cordelia" (1885) is founded on Sardou's "La Haine." Verdi at one time thought seriously of an opera, "King Lear" (see his letters published in "Re Lear e Ballo in Maschera," Citta di Castello, 1902). "Il Re Lear," Cagnoni. "Le Roi Lear," libretto based on Shakespeare and Holinshed, by Jules and Eugène Adenis, music by Henri Charles Litolf, finished about 1890, but not yet produced (see Overture.)

OVERTURES: "King Lear," by Mily Balakireff; "Le Roi Lear," Op. 4, by Hector Berlioz. "König Lear," by Amandus Leopold Leidegabel (Berlin, 1851). "Le Roi Lear," Henri Litolf (see under Operas), performed here at a Symphony Concert, April 11, 1903. "Le Roi Lear," by A. Savart (Lamoureux Concert, Paris, March 17, 1901). "Le Roi Lear," by Mme. A. de Polignac (Paris, May 4, 1902); "König Lear," by Richard Melzdorff; "Le Roi Lear," by Paul Dukas (1883); not published; "King Lear," by Marie Moody.

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**SYMPHONIC POEMS:** "König Lear," by Felix Weingartner (Cologne, October 20, 1896). "Le Roi Lear," by G. Alary (Paris, December 16, 1900).

**SYMPHONIES:** "König Lear," by Ludwig Heidingsfeld (1896); by Schulz-Beuthen.

**MISCELLANEOUS:** "Le Roi Lear," lyric scene for bass, with chorus and orchestra, by Gustave Héquet (Paris Conservatory, 1844-45). Four Snatches sung by the Fool, act i., scene iv., in Caulfield's Collection. Numbers 1 and 2, by W. Linley, 1816, in Linley's "Dramatic Songs of Shakespeare." Two Snatches for the Fool, act ii., scene iv., in Caulfield's Collection. "St. Withold footed thrice the Wold," sung by Edgar, act iii., scene iv. Sir Henry Bishop, 1819, duet for two tenors, and sung in the "Comedy of Errors" by Messrs. Pyne and Durusett.

**"PROMETHEUS," SYMPHONIC POEM NO. 5 . . . . . FRANZ LISZT**  
(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

In 1850 a bronze statue of Johann Gottfried Herder (1744-1803) was erected in front of the Stadt-Kirche in Weimar, by "Germans from all countries." The inscription "Licht, Liebe, Leben" was the poet's favorite motto. Herder was buried in the nave of the church. Behind the church is the parsonage where he lived from 1776 till his death. The dedication of the statue was on August 25, the birthday of Herder. Liszt, invited by the Court to choose one of the poet's works for performance with music in the theatre, chose "Der entfesselte Prometheus" \* ("Prometheus Unbound"), which Herder had intended for the stage. The poet also thought that there should be music for it.

\*Published as one of the "Dramatische Scenen."

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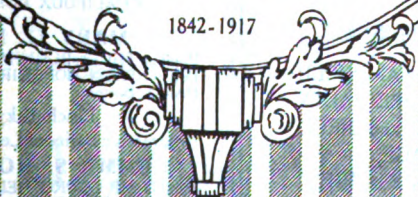
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Liszt composed the overture and the choral music in the early summer of 1850. Lina Ramann says that he composed it all in a fortnight.\* The overture became known later as the symphonic poem. He revised and re-orchestrated the music in June and July, 1855, and still later; in February and March, 1861, he made many changes in the orchestration of the choral music for the purpose of publication. The score of the symphonic poem was published in April, 1856; an arrangement for two pianofortes in June, 1856; the parts were published in July, 1880.

The first performance of the "overture" with mythological scenes was in the Grand Ducal Court Theatre at Weimar on August 24, 1850. Liszt conducted from manuscript.

The first performance of the symphonic poem alone was at Brunswick, October 18, 1855, in the hall of the Alstadt-Rathaus at a concert of the Duke's Court Orchestra for the benefit of its widows and orphans. Liszt conducted. His symphonic poem "Orpheus" was then performed for the first time out of Weimar.

Even as late as 1861 the symphonic poem "Prometheus" bore the official title "Overture" on the programme of the Tonkünstlerversammlung.

The symphonic poem was performed in New York at a New York Symphony concert led by Theodore Thomas, April 3, 1869.

The complete work was performed in Boston at a Liszt-Wagner concert given by Theodore Thomas in Boston Music Hall, March 14, 1876. Miss E. E. Kendrick, contralto, Franz Remmert, bass, the Temple Quartet (D. F. Fitz, W. H. Fessenden, H. A. Cook, and A. C. Ryder) and the Sharland Choral Society assisted. John S. Dwight wrote in his *Journal of Music*: "The only thing it [the symphonic poem] seemed to suggest in connection with its title was the gnawing vulture and the groaning victim; and this seemed helpless, hopeless, endless."

We are now concerned only with the symphonic poem, which is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bas-

\*According to a letter written by Joachim Raff in December, 1850, he scored the "Prometheus." Coss-mann, the violoncellist, sat next Raff in the theatre at rehearsal. Raff said to him: "Listen to the instrumentation; it's mine."

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soons, four horns, two trumpets, three trombones, tuba, a set of three kettledrums, strings.

Many years ago Mr. James Huneker wrote for the *Musical Courier* this argument of Herder's poem:—

Prometheus sits manacled on the rock, but the fury of his rebellion is over. Resolutely he awaits the decree of fate. At this point the Liszt work takes up the narrative. The Titan is soliloquizing, while man, aided by the gift of fire, is calmly possessing the world. The elemental spirits look enviously at the power of man and turn to Prometheus with plaints; the Daughters of the Sea lament that the holy peace of the sea is disturbed by man, who sails the water imperiously. Prometheus answers Okeanus philosophically that everything belongs to every one—which is as socialistic as you please.

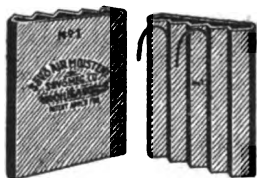
Then the chorus of the Tritons glorifies the socialistic Titan with "Heil Prometheus." This dies away to make room for the grumbling of All-Mother Erda and her crew of dryads, who bring charge against the fire giver. An answer comes from the bucolic chorus of reapers and their brothers in seed, the vintages, who chant the praise of "Monsieur" Bacchus.

From the under world comes the sound of strife, and Hercules arises as victor. Prometheus recognizes him as the liberator, and the Sandow of mythology breaks the Titan's fetters and slays the hovering eagle of Zeus. The freed Prometheus turns to the rocks on which he has sat prisoner so long and asks that in gratitude for his liberty a paradise arise there. Pallas Athene respects the wish, and out of the naked rock sprouts an olive tree.

A chorus of the Invisible Ones invites Prometheus to attend before the throne of Themis. She intercedes in his behalf against his accusers, and the Chorus of Humanity celebrates her judgment in the hymn which closes "Heil Prometheus! Der Menschheit Heil!"

In a letter to Johann von Herbeck with reference to a performance of the whole work in Vienna (February 26, 1860), Liszt says that the music was composed in July, 1850, for the Herder Festival. "My pulses were then all beating feverishly, and the thrice repeated cry of woe of the Oceanides, the Dryads, and the Infernals echoed in my ears from all the trees and lakes of our park. In my work I strove after an ideal of the antique which should be represented, not as an ancient skeleton, but as a living and moving form. A beautiful stanza of André Chenier, 'Sur des penses nouveaux faisons des vers antiques,'\* served me for precept, and showed me the way to musical plastic art and symmetry. . . .

\* "Let us fashion antique verses on modern thoughts."



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Please do *you* undertake the office of unchaining Prometheus in Vienna; this labor of Hercules will become you well. There are certainly no powerful eagles to hack and rend in pieces the Titan's liver—but there is a whole host of ravens and creeping vermin to do it." He had written to Herbeck earlier (November 18, 1859), asking him to give his honest opinion of the work: "Whether the *stomach* of the critics and of the public will be able to digest such a liver cut out of the vulture as this of my 'Prometheus,' or whether at the very first bars all will not be lost, I cannot determine; but still less would I prepare superfluous disagreeables for you by the performance of my 'tone daubing' of such ill-order from the beginning!" (Translation by Constance Bache.)\* Liszt had written Bülow on December 28, 1858, with reference to a performance in Berlin that it might be well to let "Prometheus" be preceded by "Orpheus," after which there would be "just time enough left the public not to applaud; then after a short fermata" one would begin the "Prometheus."

Liszt wrote a preface in French for his symphonic poem†:—

The inauguration of Herder's statue took place at Weimar in 1850, and on that day the theatre performance was especially consecrated to the memory of this poet-thinker. From all his cantatas and poetical works of a quasi-dramatic nature, we have chosen "Prometheus Unbound," one of the works of this class where that which was purest and most generous in the sentiments of the one called the Apostle of Humanity is the best displayed—to fit it with some vocal pages, since the work was originally intended for music. Besides this score which serves as an overture, we have composed choruses, which later we shall bind into an ensemble, a performance more customary in theatres or in concerts than that which then took place, where, not to affect the thought and the work of the illustrious philosopher, his text was declaimed complete, however little appropriate it was to our actual theatrical customs.

The myth of Prometheus is full of mysterious ideas, vague traditions, hopes as bodiless as lively. Interpreted in more than one way by the learned and poetic exegesis of creeds and denials as sincerely earnest as opposed the one to the other, it has always spoken to the imagination moved by the secret agreement of this symbolical tale with our most stubborn instincts, our sharpest sorrows, our gentlest

\* At this performance in Vienna portions of the work were hissed. Mozart's G minor symphony followed on the programme, and after a few measures the audience applauded loudly.

† This preface was translated into German by Peter Cornelius.

*Petta C. Thomas*

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forebodings. Marbles of old show us how it obsessed the restless revery of Greek art; the fragment of Æschylus proves to us that poetry found there a profound subject for meditation. We have not had to choose between so many commentaries accumulated around these lofty monuments; we have not had to create a new variant of this ancient legend, so related to old and confused memories, to hopes eternal and ever young. It is enough for music to assimilate the sentiments which, under all the forms imposed successively on this myth, are the base and the soul of it. Boldness, Suffering, Endurance, and Salvation; daring aspiration towards the highest destinies that the human spirit can approach; creative activity, need of expansion. . . . expiatory sorrows delivering our vital organs to incessant gnawing without destroying us; sentencing to a harsh shackling on the most arid shore of our nature; cries of anguish and bloody tears . . . but inamissible consciousness of a native grandeur and of future liberation; a silent faith in a deliverer who will cause the long-tortured prisoner to ascend to the transmundane regions from which he stole the luminous spark . . . and, at length, the accomplishment of the work of compassion, the arrival of the great day!

Misfortune and Glory! Thus pressed close together, the fundamental thought of this fable only too truthful, lends itself only to a stormy, we may say, fulgurant expression. Desolation triumphing through the perseverance of haughty energy forms the musical character of this subject.

\* \* \*

This preface is better as an explanation than the painstaking analysis of Lina Ramann or that of Arthur Hahn. A condensation of those analyses may, however, serve.

*Allegro energico e agitato assai.* The Titan's scorn, with reminder of Vulcan's work. A second theme, first for violoncellos, then going to an agitated figure *Allegro molto appassionato*, is expressive of the Titan's rage, though Miss Ramann suggests that it may picture the eagle circling around the crag. An instrumental recitative voices his complaint as in the language of Æschylus: "O dread majesty of my mother Earth, o Æther that diffusest thy common light, thou beholdest the wrongs I suffer." These motives, typical of Prometheus defying Jove, are worked up into a stormy climax. "Wherefore let his glowing lightning be hurled, and with the white feathered shower of snow, and

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thunderings beneath the earth let him confound and embroil the universe; for naught of these things shall bend me." There is change of mood in the expressive theme the motive of "Faith in Liberation" for violoncello and horn, later extended by the violins, a theme that appears in one of the choruses. The first theme of the double fugue is in the chorus of the muses: "Was Himmlisches auf Erden blüht." This fugue, according to Miss Ramann, who says she was informed by Liszt, typifies Herder's character Epimetheus, who stands for the conservative element—"Forethought." The fugue is introduced by the violoncellos, Allegro moderato. The third section of the symphonic poem is the expression of "Nobility," which, while it does not here triumph, is the Titan's strength in terrible suffering. At last the Liberation theme and the first motive, that of the Titan's arrogance, arise in their full strength. The latter one prevails.

\* \*

"Prometheus" in its second form with the whole of Herder's poem was performed for the first time at Weimar, April 21, 1857, in the Grand Ducal Theatre at Weimar in a concert for the benefit of the orchestra's Widows-Pension Fund. Liszt conducted the symphonic poem from printed score, the choruses from manuscript. The speaker was the court actor Grans; the solo singers, Miss Heimbürg; the male quartet, Caspari, Knopp, Milde, Roth; the chorus was the Montagsche Singverein with the Court Theatre chorus.

Liszt as far back as 1850 thought of putting his work into a form suitable for concert use, after the manner of a "mythological oratorio."

Bülöw substituted for a performance at Prague, April 30, 1860, a much shorter preface than the explanatory one written by Liszt.

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**PRELUDE TO "PARSIFAL" . . . . . "RICHARD WAGNER**

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The prelude to "Parsifal" was composed at Bayreuth in September, 1877. The first performance was in private at the hall of the Villa Wahnfried at Bayreuth, December 25, 1878, to celebrate the birthday of Cosima Wagner. It was performed as a morning serenade by the Meiningen Court Orchestra, led by Wagner. The performance was repeated the evening of the same day, when guests were invited. The programme then included also the Siegfried Idyl, the Prelude to "Lohengrin," and pieces by Beethoven, all led by Wagner. The next performance was also a private one, in the Royal Court Theatre at Munich in November, 1880, at the wish of King Ludwig II., and Wagner conducted.

The first performance in public was at the production of the festival play, as noted below.

The first public concert performance was at Breslau, September 1, 1882, at a Richard Wagner concert organized by Angelo Neumann and conducted by Anton Seidl.

The score and orchestral parts were published in October, 1882.

"Parsifal," "a stage-consecration festival play" in three acts, book and music by Richard Wagner, was first performed at Bayreuth for the patrons, July 26, 1882. The first public performance was on July 30, 1882. Parsifal, Hermann Winkelmann; Amfortas, Theodor Reichmann; Titurel, August Kindermann; Klingsor, Karl Hill; Gurnemanz, Emil Scaria; Kundry, Amalie Materna. Hermann Levi conducted. Wagner's version of the story of Percival, Parzival, or, as he prefers, Parsifal, is familiar to all. There is no need in a description of the Prelude to this music-drama of telling the simple tale or pondering its

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symbolism. The ethical idea of the drama is that enlightenment coming through conscious pity brings salvation. The clearest and the sanest exposition of the Prelude is that included by Maurice Kufferath in his elaborate essay, "Parsifal" (Paris: Fischbacher, 1890). We give portions of this exposition in a condensed form.

The *Leit-motiv* system is here followed rigorously. The *Leit-motiv* is a well-defined melody, or a rhythmic and melodic figure, sometimes even a simple succession of harmonies, which serve to characterize an idea or a sentiment and, combined in various ways, form, by repetition, juxtaposition, or development, the thread of the musical speech.

The prelude of "Parsifal" presents at once some of the most important and characteristic themes of the music-drama that follows; and, as do all Wagnerian preludes, it plunges the hearer into the particular atmosphere of the play.

Without preparation the Prelude opens with a broad melodic phrase, which is sung later in the great religious scene of the first act, during the mystic feast, The Lord's Supper.

Take and drink of my blood,  
'Tis of our love the token,  
Take of my body and eat,  
'Twas for sinners once broken.

This phrase is sung, at first without accompaniment, in unison by violins, violoncello, English horn, clarinet, bassoon, *sehr langsam* (Lento assai), A-flat major, 4-4. This motive is repeated by trumpet, oboes, and half the first and second violins in unison against rising and falling arpeggios in the violas and remaining violins, repeated chords for flutes, clarinets, and English horn, and sustained harmonies in bassoons and horns. This theme is known as the motive of the Last Supper. The second phrase of the motive is given out and repeated as before.

Without any other transition than a series of broken chords, the trombones and the trumpets give out the second theme, the Grail motive, because it serves throughout the music-drama to characterize the worship of the holy relic. It is a very short theme, which afterwards will enter constantly, sometimes alone, sometimes in com-

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pany with other themes, often modified in rhythm, but preserving always its characteristic harmonies. As William J. Henderson says: "The second theme of the Prelude is that of the Grail itself, which is here presented to us in a different musical aspect from that of the 'Lohengrin' score. There the Grail was celebrated as a potency by which the world was aided, while here it is brought before us as the visible embodiment of a faith, the memento of a crucified Saviour." This theme is not original with Wagner. The ascending progression of sixths, which forms the conclusion of the theme, is found in the Saxon liturgy and is in use to-day in the Court Church at Dresden. Mendelssohn employed it in the "Reformation" symphony: therefore, zealous admirers of Mendelssohn have accused Wagner of plagiarism. The two masters, who knew Dresden well, probably were struck by the harmonic structure of this conclusion, and they used it, each in his own way. Any one has a personal right to this simple formula. The true inventor of the "Amen" is unknown; the formula has been attributed to Silvani. Its harmonic nature would indicate that it belongs to the seventeenth century, but there are analogous progressions in Palestrina's masses. The Grail motive is repeated twice.

Then, and again without transition, but with a change of tempo to 6-4, comes the third motive, that of Belief. Here, too, is a well-defined and developed melody of six measures. The initial figure is repeated every two measures with ever-changing harmonies and a conclusion in the last measure. The brass first proclaims it, and there are two different repetitions, as a categorical affirmation. The melody is then developed.

The strings take up the Grail theme. The Belief motive reappears four times in succession, in different tonalities: at first it is heard from flutes and horns; then from the strings; then from the brass (fortissimo and in 9-4), with a prolongation of certain notes, to the accompaniment of tremulous strings; the fourth time, and softly, from wood-wind instruments. "An orchestral hearing is necessary for the full appreciation of the variety of expression which the nuances

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and the diversity of the instrumentation give to this phrase, now energetic and even savage, now caressing or mysterious, mystic, as it is in turn proclaimed by the brass, spoken by strings and wood-wind instruments, or sung by children's voices as in the finale of the first act, where it has an important part in the sanctuary scene.

A roll of drums on A-flat is accompanied by a tremolo of double basses, giving the contra F. The first motive, the "Lord's Supper," enters first (wood-wind, afterwards in the violoncellos). This time the motive is not completed. Wagner stops at the third measure and takes a new subject, which is repeated several times with increasing expression of sorrow. There is, then, a fourth theme derived from the Lord's Supper motive. The first two measures, which are found in simpler form and without the appoggiatura in the Supper theme, will serve hereafter to characterize more particularly the Holy Lance that pierced the side of Christ and also caused the wound of Amfortas,—the lance that drew the sacred blood which was turned into the communion wine; the lance that fell into the hands of Klingsor, the Magician.

At the moment when this fourth theme, which suggests the sufferings of Christ and Amfortas, bursts forth from the whole orchestra, the Prelude has its climax. This Prelude, like unto that of "Lohengrin," is developed by successive degrees until it reaches a maximum of expression, and then there is a diminuendo to pianissimo.

Thus the synthesis of the whole drama has been clearly exposed. That which remains is only a peroration, a logical, necessary conclusion, brought about by the ideas expressed by the different themes. It is by the sight of suffering that Parsifal learns pity and saves Amfortas. It is the motive of the Lord's Supper that signifies both devotion and sacrifice; that is to say, Love, and Love is the conclusion. The last chords of the expiring lament lead back gently to the first two measures of the Lord's Supper motive, which, repeated from octave to octave on a pedal (E-flat), end in a series of ascending chords, a prayer, or a supplication. Is there hope? The drama gives the answer to this question full of anguish.

The Prelude is scored for three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

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The first performance of the Prelude in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, November 11, 1882.

The first performance of "Parsifal" as an opera outside of Bayreuth was at the Metropolitan Opera House, New York, Heinrich Conried, director, December 24, 1903. Alfred Hertz conducted. The cast was as follows: Kundry, Milka Ternina; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titirel, Marcel Journet; Klingsor, Otto Goritz.

The first performance in Boston was in English—the first performance in English on any stage—at the Tremont Theatre by Henry W. Savage's company, October 17, 1904. Walter H. Rothwell conducted. The cast was as follows: Kundry, Mme. Kirkby-Lunn; Parsifal, Alois Pennarini; Amfortas, Johannes Bischoff; Gurnemanz, Putnam Griswold; Titirel, Robert K. Parker; Klingsor, Homer Lind.\*

The first performance in German in Boston was on March 7, 1905, at the Boston Theatre by the Metropolitan Opera House Company of

\*On October 18, 1904, the cast was as follows: Kundry, Mme. Hanna Mara; Parsifal, Francis MacLennan; Amfortas, Franz Egenleff; Gurnemanz, Ottley Cranston; Titirel, Robert K. Parker; Klingsor, J. Parker Coombs. Moritz Grimm conducted.

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New York. Mr. Hertz conducted. The cast was as follows: Kundry, Mme. Nordica; Parsifal, Alois Burgstaller; Amfortas, Anton Van Rooy; Gurnemanz, Robert Blass; Titurel, Marcel Journet; Klingsor, Otto Goritz.

"Parsifal" was performed in German at the Boston Opera House by the Metropolitan Opera House Company of New York, January 15, 1910. Kundry, Olive Fremstad;\* Parsifal, Carl Burrian; Amfortas, Clarence Whitehill; Gurnemanz, Allen Hinckley; Titurel, Herbert Witherspoon; Klingsor, Otto Goritz. Mr. Hertz conducted.

It was performed in German at the Boston Opera House by the Metropolitan Opera Company of New York, April 21, 1916. Kundry, Melanie Kurt; Parsifal, Johannes Sembach; Amfortas, Clarence Whitehill; Gurnemanz, Carl Braun; Titurel, Basil Ruysdael; Klingsor, Otto Goritz. Artur Bodanzky conducted.

"Parsifal" was performed here in concert form under the direction of Mr. Lang, April 15, 1891, with Mrs. Mielke, Messrs. Dippel, Reichmann, Meyn, and Fischer. The orchestra was from the Metropolitan Opera House, New York. It was performed under Mr. Lang, May 4, 1892, with the substitution of Mr. Henschel for Mr. Reichmann. It was performed under Mr. Lang's direction in Symphony Hall, January 6, 1903, with Mrs. Kirkby-Lunn, Emil Gerhäuser, Anton Van Rooy, Robert Blass, and Mr. Mühlmann (who sang the music of Klingsor and Titurel).

\* Mme. Fremstad took the part of Kundry at the Boston Theatre, March 9, 1905, when the music-drama was performed there by the Metropolitan Opera House Company.



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## Second Programme

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FRIDAY AFTERNOON, OCTOBER 19, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 20, at 8.00 o'clock

---

Sibelius . . . "Finlandia": Symphonic Poem for Orchestra,  
Op. 26, No. 7

Scriabin . . . Symphonic Poem, "Le Poème de l'Extase," Op. 54

---

Beethoven . . . Concerto for Violin and Orchestra in D major, Op. 61

Enesco . . . Rhapsodie Roumaine in A major, Op. 11, No. 1

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Dandrieu-Godowsky	. . . . .	Capriccio
Chopin	. . . . .	Sonata in B-flat minor, Op. 35
Schumann	. . . . .	Scenes from Childhood
		{ Reflets dans l'eau
Debussy	. . . . .	{ Soirée dans Grenade
		{ Jardins sous la Pluie
Liszt	. . . . .	Two Etudes { Ricordanza
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THIRTY-SEVENTH SEASON, 1917-1918

Dr. KARL MUCK, Conductor

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WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 19

AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 20

AT 8.00 O'CLOCK

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# Boston Symphony Orchestra

Thirty-seventh Season, 1917-1918

Dr. KARL MUCK, Conductor

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Witek, A. <i>Concert-master.</i>	Roth, O. Hoffmann, J.	Rissland, K. Schmidt, E.	Theodorowicz, J. Bak, A.
Noack, S.			
Mahn, F.	Ribarsch, A.	Goldstein, H.	Sauvlet, H.
Tak, E.	Traupe, W.	Baraniecki, A.	Grünberg, M.
Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Sülzen, H.	Fiedler, A.
Gerardi, A. Kurth, R.	Pinfield, C. Gunderson, R.	Gewirtz, J. Rosen, S.	

### VIOLAS.

Ferir, E. Wittmann, F.	Werner, H. Schwerley, P.	Gietzen, A. Berlin, W.	v. Veen, H. Kautzenbach, W.
	Van Wynbergen, C. Blumenau, W.		

### VIOLONCELLOS.

Warnke, H. Malkin, J.	Keller, J. Nagel, R.	Barth, C. Nast, L.	Belinski, M. Folgmann, E.	Steinke, B. Warnke, J.
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### BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
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### FLUTES.

Maquarre, A.  
Brooke, A.  
de Mailly, C.

### OBOES.

Longy, G.  
Lenom, C.  
Stanislaus, H.

### CLARINETS.

Sand, A.  
Mimart, P.  
Vannini, A.

### BASSOONS.

Mosbach, J.  
Mueller, E.  
Piller, B.

PICCOLO.  
Battles, A.

ENGLISH HORN.  
Mueller, F.

BASS CLARINET.  
Stumpf, K.

CONTRA-BASSOON.  
Fuhrmann, M.

HORNS.  
Wendler, G.  
Lorbeer, H.  
Hain, F.  
Resch, A.

HORNS.  
Jaenicke, B.  
Miersch, E.  
Hess, M.  
Hübner, E.

TRUMPETS.  
Heim, G.  
Mann, J.  
Nappi, G.  
Kloepfel, L.

TROMBONES.  
Alloo, M.  
Belgiorno, S.  
Mausebach, A.  
Kenfield, L.

TUBA.  
Mattersteig, P.

HARPS.  
Holy, A.  
Cella, T.

TYMPANI.  
Neumann, S.  
Kandler, F.

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Thirty-seventh Season, 1917-1918

Dr. KARL MUCK, Conductor

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Noack, S.	Ribarsch, A. Traupe, W.	Goldstein, H. Baraniecki, A.	Sauvlet, H. Grünberg, M.
Mahn, F. Tak, E.	Fiedler, B. Spoor, S.	Berger, H. Sülzen, H.	Goldstein, S. Fiedler, A.
Habenicht, W. Fiumara, P.	Gerardi, A. Kurth, R.	Pinfield, C. Gunderson, R.	Gewirtz, J. Rosen, S.

### VIOLAS.

Ferir, E. Wittmann, F.	Werner, H. Schwerley, P.	Gietzen, A. Berlin, W.	v.Veen, H. Kautzenbach, W.
	Van Wynbergen, C. Blumenau, W.		

### VIOLONCELLOS.

Warnke, H. Malkin, J.	Keller, J. Nagel, R.	Barth, C. Nast, L.	Belinski, M. Folgmann, E.	Steinke, B. Warnke, J.
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### BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
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Vannini, A.

### BASSOONS.

Mosbach, J.  
Mueller, E.  
Piller, B.

### PICCOLO.

Battles, A.

### ENGLISH HORN.

Mueller, F.

### BASS CLARINET.

Stumpf, K.

### CONTRA-BASSOON.

Fuhrmann, M.

### HORNS.

Wendler, G.  
Lorbeer, H.  
Hain, F.  
Resch, A.

### HORNS.

Jaenicke, B.  
Miersch, E.  
Hess, M.  
Hübner, E.

### TRUMPETS.

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Mann, J.  
Nappi, G.  
Kloepfel, L.

### TROMBONES.

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Mausebach, A.  
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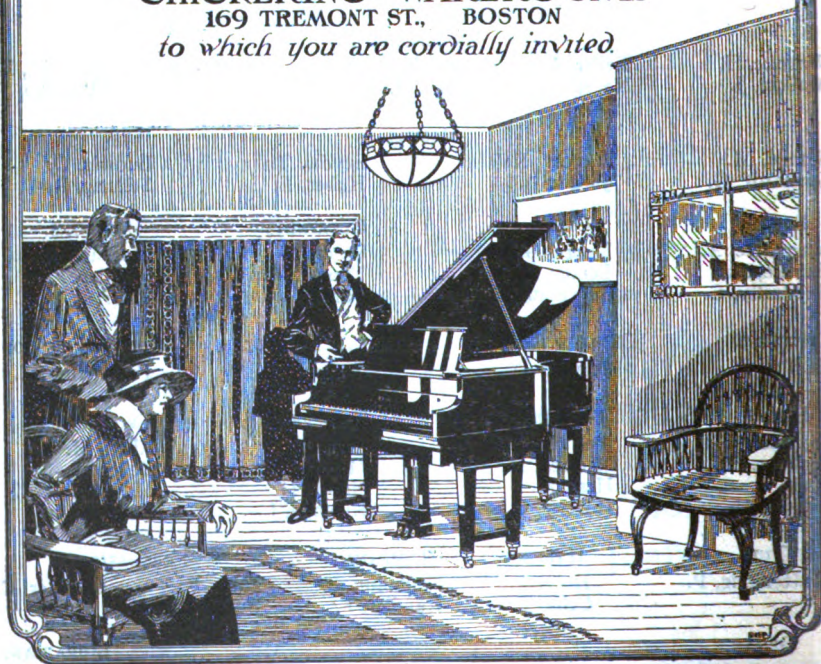
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## Second Programme

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FRIDAY AFTERNOON, OCTOBER 19, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 20, at 8 o'clock

---

Sibelius . . . . . "Finlandia," Symphonic Poem for Orchestra,  
Op. 26, No. 7

Scriabin . . . . . "The Poem of Ecstasy," Op. 54

---

Beethoven . . . . . Concerto in D major, for Violin, Op. 61  
I. Allegro ma non troppo.  
II. Larghetto.  
III. Rondo.

Enesco . . . . . Rhapsodie Roumaine, A major, Op. 11, No. 1

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Mr. EFREM ZIMBALIST

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**"FINLANDIA," SYMPHONIC POEM FOR ORCHESTRA, OP. 26, No. 7.**  
**JEAN SIBELIUS**

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

"Finlandia: Tondight för orkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet it is said to be so national in sentiment, "and it evokes such popular enthusiasm in the composer's native land, that during the comparatively recent political conflict between Russia and Finland its performance is said to have been prohibited."\* It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. Mrs. Newmarch says: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metropolitan Opera House concert in New York, December 24, 1905. Ar-

\*This was written long before the Revolution in Russia and the subsequent events.—Ed.

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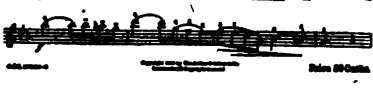
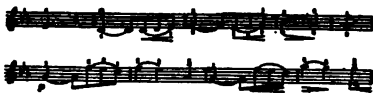
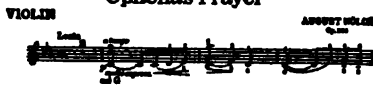
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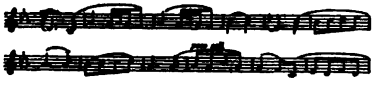
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turo Vigna conducted. It was performed at concerts of the Russian Symphony Society, Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The first performances of this symphonic poem in Boston were by the Boston Symphony Orchestra, Mr. Fiedler conductor, November 20, 21, 1908. It was played again at these concerts, October 21, 22, 1910, Mr. Fiedler conductor; October 23, 24, 1914, Dr. Muck conductor.

The following note is from a programme of the Russian Symphony Society:—

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, *Andante sostenuto* (*alla breve*). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an *allegro moderato* episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. . . . With a change to *Allegro* the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

"Finland" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings.

#### "THE POEM OF ECSTASY," OP. 54.

ALEXANDER NICHOLAEVICH Scriabin

(Born at Moscow, on Christmas Day, 1871; \* died on April 14, 1915.)

"*Le Poème de l'Extase*" was performed for the first time by the Russian Symphony Society of New York in New York, December 10, 1908. Modest Altschuler conducted. It was afterwards performed in Moscow, when Mr. Blumenfeld conducted, and in 1909 at Petrograd

\* Mrs. Newmarch has given the date December 20, 1871 (O. S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, "apparently beyond doubt," that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the Russian calendar.



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at one of the Belafeff Symphony concerts. It has also been performed in other European cities, as Berlin, and at London, April 4, 1910, when Sergius Kussevisky conducted the tenth concert of the London Symphony Orchestra.

Modest Altschuler, the conductor of the Russian Symphony Society of New York, which is now beginning its eighth season, has done much in the interest of Scriabin. He brought out Scriabin's Symphony No. 1 on February 28, 1907, when the composer was present, and the symphony was performed again on December 13, 1907. He brought out Symphony No. 3, "Le divin Poème," on March 14, 1907.

Scriabin's "Reverie" for orchestra was performed at a concert of the Cincinnati Orchestra in Cincinnati as early as December 2, 1900.

We were indebted to Mr. Altschuler in 1910 for the following information about "The Poem of Ecstasy":—

"While I was in Switzerland during the summer of 1907 at Scriabin's villa, he was all taken up with the work, and I watched its progress with keen interest. The composer of the 'Poème de l'Extase' has sought to express therein something of the emotional (and therefore musically communicable) side of his philosophy of life. Scriabin is neither a Pantheist nor a Theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. There are three divisions in his Poem: 1. His soul in the orgy of love; 2. The realization of a fantastical dream; 3. The glory of his own art."

It has been said that the subject of "Le Poème de l'Extase" begins where that of "Le divin Poème" leaves off. The three divisions of the latter symphony, movements joined together without a pause, are "Luttes," "Voluptés," "Jeu divin" (Creative force consciously exercised).

"Le Poème de l'Extase," which is said "to express the joy of untrammelled activity," was completed in January, 1908, in Switzerland, the month of the Fifth Sonata, which, it is said, was written in three or four days. It is scored for these instruments: piccolo, three flutes,



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The first performance in Boston was by the Boston Symphony Orchestra, Mr. Fiedler conductor, October 22, 1910.

Mr. Scriabin wrote a poem in Russian for this orchestral composition. It was published in Geneva, Switzerland, in 1906. Mr. Altshuler kindly loaned his copy of this poem, and the following translation into English was made expressly for the Programme Book:—

\* \* \*

### POEM OF ECSTASY.

BY A. SCRIBIN.

(Literally translated by Lydia L. Pimenoff Noble, of Boston.)

The Spirit,  
Winged by the thirst for life,  
Takes flight  
On the heights of negation.  
There in the rays of his dream  
Arises a magic world  
Of marvellous images and feelings.

The Spirit playing,  
The Spirit longing,  
The Spirit with fancy creating all,  
Surrenders himself to the bliss of love.  
Amidst rising creations  
He remains in languor.

By the height of inspiration  
He calls them to blossoming,  
And intoxicated by flight  
Is ready to sink into oblivion.

But suddenly—  
Disquieting rhythms  
Of dark foreboding  
Rudely force themselves  
Into the world enchanted.

But only for a moment.  
With light effort  
Of the divine will  
He banishes

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The horrid spectres.  
And scarcely attained  
The wished-for victory  
Over himself,

The Spirit playing,  
The Spirit caressing,  
The Spirit, with hope summoning joy,  
Surrenders himself to the bliss of love.  
Amid the flowers of his creations  
He lingers in a kiss,  
With a whole world of excitements  
He calls them to ecstasy.  
Intoxicated with their breath,  
Blinded by their beauty,  
He rushes, he frolics,  
He dances, he whirls;  
With the whole gamut of sensations  
He is spent, he is exhausted.  
He is ready again to sink into oblivion,  
But anew—

From the mysterious depths  
Of the agitated Spirit  
Stormily surges up  
In threatening wave  
An ugly crowd  
Of wild terrors;  
It threatens  
To swallow everything.

The Spirit,  
Winged by the thirst for life,  
Takes flight  
On the heights of negation.  
There in the rays of his dream  
Arises a magic world  
Of marvellous images and feelings.

The Spirit playing,  
The Spirit suffering,  
The Spirit creating anguish with doubt,  
Surrenders to the torture of love.  
Amid the flowers of his creations  
He lingers in torment,  
With a whole world of agitations  
He calls them to death.  
Seized with tremulous fear,  
He is ready to sink into oblivion,

But suddenly—  
The gay rhythms

Of a bright premonition  
In him are born.  
Sweet moment!  
With rays of hope  
Anew illuminated,  
With aspiration for life  
He is again fired.  
Wonderfully has he comprehended  
The divine force  
Of his will.

Into the dark abysses  
With burning glance  
He penetrates.  
Filled with anger and revolt,  
A bold challenge he hurls—  
The strife is unkindled.  
Yawn the gaping  
Maws of monsters,  
Menacingly flash  
The passionate lightnings  
Of the will divine.

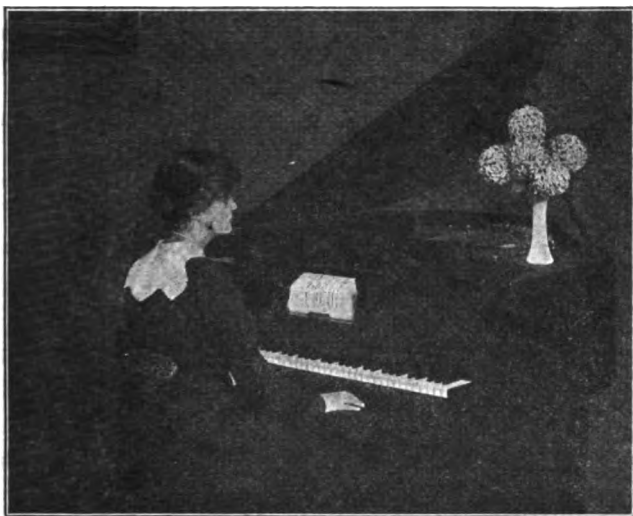
All-conquering;  
The dazzling reflections  
With magic light  
Illumine the world.  
Forgetting the purpose cherished,  
The Spirit, intoxicated, surrenders to the  
strife.

He is all rapture,  
All bliss,  
In this play,  
Free, divine,  
In this love-struggle.  
In the marvellous grandeur  
Of sheer aimlessness,  
And in the union of counter aspirations,  
In consciousness alone,  
In love alone,  
The Spirit learns  
The nature of his divine being.  
He understands  
That he desires strife.  
He wished,—  
And events  
In harmonious order  
Encircled  
This impulse.

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A feeling capricious  
 Plays, changes,  
 And the universe  
 Vibrates with it,  
 Explaining it,  
 Affirming it.  
 He wishes victory,  
 He is victorious,  
 He triumphs!  
 And rejoicing he can  
 To his beloved world  
 At once return.  
 But by what is darkened  
 This joyful moment?  
 Just by this,  
 That he has attained his aim.  
 He regrets  
 The past strife;  
 And for a moment  
 He feels  
 Ennui, melancholy, emptiness.  
 But with thirst for life  
 Winged anew  
 He soars in flight  
 On the heights of negation.  
 There in the rays of his dream  
 Arises a magic world  
 Of marvellous images and feelings.  
 And by nothing troubled  
 He can eternally surrender  
 To his beloved visions.  
 But by what, by what, O, rebellious  
 Spirit  
 Again is thy peace broken?  
 No disquieting rhythms  
 Engloom thee,  
 No horrid spectres menace thee.  
 'Tis the disintegrating poison  
 Of monotony,

The worm of satiety,  
 That eats up feeling.  
 And with a cry of pain  
 The universe resounded:  
 Something else!  
 Something new!  
 By pleasure exhausted,  
 By pleasure, not by life,  
 The Spirit takes flight  
 Into the domain of grief and suffering.  
 In free return to the world of turmoil and  
 troubles  
 He marvellously comprehends  
 The meaning of the mystery of the depths  
 of evil.  
 Again open the black maws,  
 Again they yawn, threaten to engulf,  
 Again the struggle and effort of the will,  
 The desire to conquer all.  
 Again there is victory, again intoxica-  
 tion,  
 And rapture,  
 And satiety.  
 With this quickened rhythm  
 Let the pulse of life beat stronger!  
 O, my world, my life,  
 My blossoming, my ecstasy!  
 Your every moment  
 I create by negation  
 Of all forms previously lived through.  
 I am eternal  
 Negation.  
 More,  
 Ever more!  
 Stronger,  
 More tender,  
 New pangs,  
 New blisses.



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Rejoicing this dance,  
Whirling in this whirlwind,  
Forgetting the aims of cherished aspirations,  
The Spirit surrenders to the play of intoxication.

On mighty wings  
Of new quests  
Into the domain of ecstasy  
He takes swift flight.  
In this unceasing change,  
In this flight, aimless, divine,  
The Spirit comprehends himself  
In the power of will  
Alone, free.  
Ever-creating,  
All irradiating,  
All vivifying.  
Divinely playing,  
In the multiplicity of forms.  
He comprehends himself  
In the thrill of life,  
In the desire for blossoming,  
In the love-struggle.  
The Spirit playing,  
The Spirit fitting,  
With eternal aspiration  
Creating ecstasy,  
Surrenders to the bliss of love.  
Mid the flowers of his creations  
He lingers in freedom.

I call you to life,  
Hidden aspirations!  
You, submerged  
In the gloomy depths  
Of the creating Spirit,  
You, timorous  
Germs of life,  
To you a challenge  
I bear!  
Henceforth you are free!

Separate, blossom,  
Rise up against each other,  
Ascend to the heights,  
That in sweet bliss  
You may comprehend yourselves as entity,

And lose yourselves in me!  
Rise against each other,  
Arise against me,  
Deny and love!  
Arise against me, ye peoples and elements,

Arise, ye horrors,  
Strive to annihilate me,  
Gaping jaws of dragons,  
Encoil me, serpents, strangle, sting!  
When everything arises

Against me,  
Then I will begin  
My  
Play.

O, world expectant,  
World exhausted!  
Thou thirstest to be created,  
Thou seekst a creator.  
To me fluttered  
A tender-sweet moan,  
A call.

I come.  
I already dwell in thee,  
O, my world!  
In the mysterious charm  
Of feelings unfathomed,  
In the crowd of dreams and fancies,  
In the fire of inspiration,  
In the search for Truth,  
In the desire forbidden  
For freedom divine.  
O, my world beloved,  
I come.

Thy dream of me—  
'Twas I coming into existence.



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I already manifest myself  
 In the secret presence  
 Of the scarcely tangible  
 Breath of freedom.  
 Thy being  
 Has already seized,  
 Light  
 As the phantom of a dream,  
 The wave  
 Of my existence.  
 Thou hast already trembled.  
 I am the freedom by thee beloved.  
 Thou art my beloved world!  
 I come  
 To blind thee  
 By the magnificence  
 Of dreams enchanted;  
 I bring thee  
 The magic charm  
 Of burning love  
 And caresses unknown.  
 Yield trustingly to me!  
 I will overtake thee in an ocean of bliss,  
 Enamoured, beckoning, caressing,  
 Now surging like a mighty billow  
 Now but at distance playing  
 And kissing thee  
 Only with sprays.  
 And thou wilt madly desire  
 Something other,  
 Something new!  
 And then in a shower of blossoms  
 I will fall upon thee,  
 With the whole gamut of perfumes.  
 I shall fondle and exhaust,  
 With the play of perfumes,  
 Now subtle, now poignant,  
 With the play of touches,  
 Now light, now forceful.  
 And languishing,  
 Thou wilt passionately  
 Whisper:  
 More,  
 Still more!  
 Then I shall rush upon thee  
 With a crowd of horrid monsters,  
 With a wild terror of torments.

I will creep with the writhing brood of  
 serpents,  
 And will sting and strangle!  
 And thou wilt desire  
 Ever more madly, ever more strongly.  
 Then I shall fall upon thee  
 In a rain of marvellous suns.  
 I shall enkindle you with the lightnings  
 Of my passion—  
 The sacred  
 Fires of desire,  
 The most sweet,  
 The most forbidden,  
 The most mysterious.  
 And thou art all—one wave  
 Of freedom and bliss.  
 Having created thee multiple,  
 And having raised ye,  
 Legions of feelings.  
 O, pure aspirations,  
 I create thee,  
 A complex entity,  
 A feeling of bliss  
 Embracing all of you.  
 I am a moment illuminating eternity.  
 I am affirmation,  
 I am ecstasy."  
 By a general conflagration  
 The universe is embraced.  
 The Spirit is at the height of being.  
 And he feels  
 The tide unending  
 Of the divine power,  
 Of free will.  
 He is all-daring,  
 What menaced—  
 Now is excitement,  
 What terrified  
 Is now delight,  
 And the bites of panthers and hyenas  
 have become  
 But a new caress,  
 A new pang,  
 And the sting of the serpent  
 But a burning kiss.  
 And the universe resounded  
 With the joyful cry,  
 I am.

\* \*

The following description of the symphony was written by Dr.  
 A. Eaglefield Hull: "The basic idea of the fourth chief orchestral work

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of Scriabin is the Ecstasy of Untrammelled Action, the Joy in Creative Activity. The Prologue, Andante, Lento, contains two motives, which may be said to symbolize: (a) human striving after the ideal (Fl.); (b) the Ego theme gradually realizing itself (Clarinet). The Sonata form proper, Allegro volando, starts with a subject symbolic of the soaring flight of the spirit. The leading motives of the Prologue are almost immediately brought into conjunction with it. The second subject, Lento, is of a dual character, the higher theme on a violin solo being marked carezzando, and apparently typifying human love, whilst the lower theme is marked serioso. The third subject then enters, an imperious trumpet theme, summoning the Will to rise up. The creative force appears in rising sequences of fourths, having a close affinity to the corresponding theme in 'Prometheus' [Scriabin's fifth and last, completed, orchestral work]. The themes grow in force and pass through moods of almost kaleidoscopic duration—at times spending dreamy moments of delicious charm and perfume, occasionally rising to climaxes of almost delirious pleasure; at other moments experiencing violent stormy emotions and tragic cataclysms. In the development we pass through moments of great stress, and only achieve brief snatches of the happier mood. Defiant phrases cut right down across the calmer motives, the second of which appears in full as a Prologue to the Recapitulation section. The three subjects are repeated in full, followed by moods of the utmost charm, and pleasurable feelings becoming more and more ecstatic, even Scherzando, at length reaching an Allegro molto Coda of the swiftest and lightest flight imaginable. The trumpet subject becomes broader, and assumes great majesty, until it finally unrolls itself in a rugged and diatonic Epilogue of immense power and triumphant grandeur. The harmonic system of this work may be said to be on the border line between the first period of the composer's harmonic technic and his final one. The new harmony is not continuous, but is here used in conjunction or rather in alternation with the old. The Coda is almost (not quite) old-fashioned in its broad diatonic style, being completely devoid of chromaticism. The composition serves as an excellent illustration of the manner in which Scriabin's more advanced harmony

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sprang logically and evolved gradually from the older method. We have attempted a psychological explanation of the music—an almost unavoidable course, seeing that it is outlined in the composer's French indications, and that he pursues the same methods, the very same moods, occasionally even the same melodic subject (*cf.* the trumpet theme with that in 'Prometheus') as he does in his other symphonic works. But Scriabin, notwithstanding all his explainers and annotators (blessed word!), is the champion of absolute music—music pure and simple—read what you like into it."

\* \* \*

Scriabin's father, Alexander Ivanovich, was a lawyer; his mother, Luboff Petrovna Stchetinin, a brilliant pupil of Leschetizky at the Petrograd Conservatory, died of consumption on the shore of Lake Garda in April, 1873, when the boy was hardly a year old, and he was brought up by his grandmother and an aunt. When he was six years old he showed a remarkable musical ear and an equally remarkable memory. Intended for the army, he was placed in the Moscow Cadet Corps when he was ten years old, but he took piano lessons of G. E. Konus, later Zvierieff, and lessons in theory of Tanéïeff. He was a cadet in his final course, also a candidate for the Moscow Conservatory of Music, where he studied counterpoint with Tanéïeff and the piano-forte with Safonoff. "His taste for composition was to have been cultivated by that ephemerally famous composer, Arensky, who confessed his entire failure to discover any remarkable symptoms of such gifts." Scriabin, disgusted, left his class. At the Conservatory he met the great patron and publisher of music Belaïeff, with whom he became intimate. Belaïeff recognized Scriabin's talent. When the latter ended his course in 1891, Belaïeff organized a European tour for him. The young virtuoso played in Amsterdam, Brussels, The Hague, Paris, Berlin, and on his return in Russian cities. In the years 1893 to 1897 Scriabin toured as a pianist, travelled for pleasure, and composed; for Belaïeff, who became the sole publisher of Scriabin's music, made a favorable pecuniary arrangement. In 1897 Scriabin became Professor

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of Piano Playing at the Moscow Conservatory. In Moscow he was never appreciated as a composer, in fact there was strenuous opposition on the part of professional musicians, while the public, not understanding his compositions, was indifferent or hostile; but Belaïeff, Kussevitsky, Safonoff, Gunst, Conus, and a few others were his enthusiastic friends. Early in 1903 he resigned his position and gave his time to composition. In 1904 he dwelt at St. Beatenberg, Switzerland. In the winter he went to Paris, where his third symphony, "The Divine Poem," was performed for the first time by Arthur Nikisch (May 29, 1905). For many years he was a wanderer, but he returned often to Beatenberg, and going to Brussels in the fall of 1908 he remained there two years. He became a theosophist. "We are told," says Dr. Hull, "that Scriabin's theosophy grew out of his music. I can imagine rather that when Scriabin encountered theosophy he immediately embraced a system which harmonized so well with his prevailing musical moods. I do not think, however, we ought to judge theosophy by his music; or his music by theosophy."\* In 1905-06 he was near Geneva. From February, 1906, until December 2, 1906, he lived in Geneva. In December he came to the United States. He made his first appearance as a pianist in New York at a concert of the Russian Symphony Orchestra, December 20, when he played his concerto for piano with orchestra.<sup>4</sup> He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston. Returning to Paris, he spent the summer of 1907 at Beatenberg, the winter at his father's, who, having left, some years before, Erzeroum, where he had been Consul, made Lausanne his dwelling-place. Then came the two years in Brussels. In December, 1908, he took with his "Poem of Ecstasy" the second prize (700 roubles), founded by Belaïeff "In Memory of Glinka." The first prize (1,000 roubles) was awarded to the symphony of Rachmaninoff. Leaving Brussels, Scriabin settled in Moscow. He made tours with Kussevitsky, visited Beatenberg again (1911), toured in Holland, Germany, and Russia. Early in 1914 he visited London for the first time, where he played his concerto (March 14), heard his

\* "Scriabin" by Dr. A. Eaglefield Hull (London, 1916), p. 48. See also in this volume the chapter "The Sources of his Inspiration," pp. 254-258.—ED.

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"Prometheus," which had been brought out there the year before, and gave piano recitals. The war broke out, but he fulfilled engagements in Moscow, Petrograd, and Charkoff. A boil on his lip, which had troubled him in London, appeared again in 1915. It developed into a carbuncle and blood-poisoning set in. "During one of his terrible paroxysms of pain, Scriabin's mind flew back to the English people. He would be 'more self-possessed,' he observed, 'like the English.'" He died on Tuesday morning, April 14, 1915. All the chief Russian musicians attended the funeral mass on April 16. The procession was through crowded streets. The coffin was borne the whole route to a cloister of the Devitschy Monastery, where he is buried. "A number of young people with linked hands made a chain along the procession, singing the great Russian anthem for the dead, 'Eternal Peace to Him.'"

\* \*

Scriabin's chief works are as follows\* :—

ORCHESTRAL :—

Reverie, Op. 24. Written while a student at Moscow, published in 1908. Produced by Safonoff at Moscow. Cincinnati Orchestra in Cincinnati, December 2, 1900.

Symphony in E major, No. 1, Op. 26, with choral epilogue. Composed about 1895, produced about 1897, published in 1900. Produced in New York by the Russian Symphony Orchestra, February 28, 1907.

Symphony in C minor, No. 2. Composed sometime before 1903. Published in 1903.

Symphony "The Divine Poem," C minor and major, Op. 43. Composed in 1903, published in 1905. Produced at Paris, May 29, 1905; New York (Russian Symphony Orchestra), March 14, 1907; Philadelphia, November 19, 20, 1915.

"The Poem of Ecstasy," Op. 54, 1907-08. Produced at New York by the Russian Symphony Orchestra, December 10, 1908. Mischa Elman played there for the first time in this country.

"Prometheus," or "Poem of Fire." Begun at Brussels in 1909,

\* I am indebted for this list, as for certain biographical details given above, to Dr. Hull's "Scriabin."—Ed.



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completed at Moscow, April, 1910, published in 1911. Produced March 2, 1911, by Kussevitsky, with Scriabin, pianist. Produced at Chicago, March 5, 6, 1915, but without the effects of light. Produced with these effects in New York by the Russian Symphony Orchestra, in March, 1915.

**FOR PIANOFORTE:—**

Concerto, Op. 20, F-sharp minor, written about 1894, while a student. First performed about 1896. A writer stated in *Musical America* (December, 1906) that it was produced at Odessa; Scriabin pianist, Safonoff conductor.

Sonatas: No. 1, Op. 6, F minor (Moscow, 1892); No. 2, Op. 19, "Fantasy" sonata, G-sharp minor (1892-97); No. 3, Op. 23, F-sharp minor (1897); No. 4, Op. 30, F-sharp major (1903); No. 5, Op. 53, F-sharp major (1908); No. 6, Op. 62, G major (1911); No. 7, Op. 64, F-sharp (1911, but completed before the Sixth)\*; No. 8, Op. 66, A major (1913); No. 9, Op. 68, F major (1913); No. 10, Op. 70, C major (1913).

There are many shorter pieces for the pianoforte, fourteen composed when he was a young boy.

"In the summer (1914) Scriabin gave himself up entirely to the realization of his long cherished project, the composition of a great art work entitled 'Mystery.' This was to be a creation involving the unification of all the arts in the service of one perfect religious rite. The secondary arts were to enhance the dominating arts (those subject to the will power). Symphonies of music, words and *mimique* (gesture) were to be accompanied by symphonies of color and perfume.† Such a union already exists to some extent in religious rituals. With Scriabin the on-lookers and listeners (the passively initiated) were also to participate in the manifestation of the creative spirit, just as much as the celebrants (or executants) of the rite. In this proposed union of the arts, Scriabin's aim was to have been the production of an ecstatic state, affording a glimpse of higher spiritual planes. He wrote the first libretto for the

\* The Seventh Sonata was played in Boston by Harold Bauer on February 24, 1917.

† "This was, however, entirely rewritten by him in the following winter."—A. E. H.

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prologue\* in the summer, which was spent in the country near Podolsky. Scriabin then set to work on the music for this introduction and looked forward to its completion by the Spring."

For a recent study of Scriabin's music see "Contemporary Russian Composers" by M. Montagu-Nathan (New York, 1917), Chapter II.

Mr. EFREM ZIMBALIST, violinist, was born in Rostoff, Russia, in 1889. His father was an orchestral conductor there. At the age of nine the boy was playing Spohr's concertos in public. When he was twelve he was playing in Petrograd and Moscow and he began to study with Leopold Auer, who taught him for several years. At the Petrograd Conservatory, he won the gold medal presented by the Russian Government and a special prize of 1,200 roubles, a gift for two years. He played for the first time in Berlin in November, 1907, with the Philharmonic Orchestra. He made his first appearance in London, December 9, 1907, with the London Symphony Orchestra, conducted by Langdon Ronald (Tschaikowsky's Concerto and Lalo's Symphonie Espagnole).

His first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, October 27, 1911, when he played Glazounoff's Concerto, Op. 82, for the first time in this city.

Mr. Zimbalist has given these concerts in Boston:—

1911, November 14, with Max Chotzinoff, pianist (York Bowen's Suite in D, first time in Boston); November 20.

1913, March 17.

\* On December 11, 1891, an adaptation of "The Song of Solomon" by Paul Roinard, "Musical Adaptations" by Flamen de Labrely, was produced in Paris. There was an appeal to eyes, ears, and noses. Each scene had its particular color in speech and in scenery, its particular tonality in the accompanying music, and its particular perfume. A somewhat similar experiment was made at the Carnegie Lyceum, New York, October 28, 1902. "A Trip to Japan in Sixteen Minutes" was "conveyed to the audience by a succession of odours." This was the "first experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odours (assisted by two Geishas and a Solo Dancer)." —Ed.

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1914, November 1, with the Philharmonic Orchestra of New York (Bruch's Scotch Fantasy).

1915, January 3, with Mme. Alma Gluck, soprano (his wife).

1916, October 8, with Emilio de Gogorza, baritone; December 14, with Mme. Gluck, soprano.

# CONCERTO IN D MAJOR FOR VIOLIN, OP. 61 . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, promo Violino e Direttore al Teatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flûte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dédié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettle-drum obbligato for the first movement and a "passageway" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo. This pianoforte arrangement is mentioned in a letter written by Beethoven to Ignace Pleyel at Paris, early in 1807. Beethoven names six works, and says: "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition

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that in each of these cities they shall appear on a day fixed beforehand. In this way I think that it will be to my interest to make my works known rapidly, while as regards payment I believe that the terms are to my interest and likewise to that of the different houses." The list contained: "1, a symphony; 2, an overture written for Collin's tragedy 'Coriolanus'; 3, a violin concerto; 4, three quartets; 5, a pianoforte concerto; 6, the violin concerto arranged for the pianoforte, with additional notes."

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal. Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons. It is introduced by four taps of the kettledrums (on D).\* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme. There is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored. The theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

\* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers long before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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A letter from Prof. Hugo Heermann, of the Geneva Conservatory, relating to violin cadenzas has been printed in the *Musical Courier* of New York. He named nine musicians who have written long cadenzas to Beethoven's concerto,—Laub, Singer, David, Vieuxtemps, Molique, Hellmesberger, Saint-Saëns, Wieniawski, Auer. He might have named other cadenzas, as the one written by Mr. Kreisler. Professor Heermann related that when Brahms wished him to play his concerto and he, Heermann, asked whether he should invent a cadenza for it, Brahms replied, "Well, a little one will suffice." "Some years later," Heermann continued, "when I was asked to play the concerto at a Philharmonic concert in Vienna, where Brahms lived, I asked him to let me play it with him before the concert. He agreed with pleasure and I benefited by his accompanying, which, however, was not of the best in the tutti. When he noticed that I played a longer cadenza this time, he showed his dislike for long cadenzas at the close of the first movement by closing the music book, saying, 'We don't wish to play the next movement, for there is no cadenza in it.'"

\* \* \*

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto

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of his own composition, and Haydn conducted a new symphony from manuscript. Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for, as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to Petrograd, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor, November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti, but it is indescribably graceful, dainty, elegant." His memory was such that he made a full piano-forte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

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Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterszeitung*, which had just been established:—

"The eminent violinist Klement [*sic*] played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer; it holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Klement's Fantasia."

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The concerto has been played at these Symphony concerts by Louis Schmidt, Jr., January 5, 1884; Franz Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904; Willy Hess, January 6, 1906; Anton Witek, October 29, 1910; Fritz Kreisler, November 23, 1912; Anton Witek, November 14, 1914; Fritz Kreisler, November 26, 1915; Albert Spalding, January 12, 1917.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

### ENTR'ACTE.

#### A MUSICAL BOGEY: APPARENT UGLINESS.

(From the *London Times*.)

In a former article beauty was called the music-lover's fetich! Ugliness is his bugbear. The typical instance of ugliness is dissonance; but it is impossible to draw any clear line between that and consonance. The maximum dissonance of which our system permits is the simultaneous sounding of all the black and white notes of the octave; but this will be concordant, or at least congruent, whenever it shall please a composer to show it to be so. Meanwhile, the only pure consonance is the single note; for if you play two notes, however harmonious, in equal strength you have already interfered with Nature's consonance. Beauty and ugliness are therefore relative terms.

One's first idea of ugliness is as a foil to beauty; "Why rushed the discords in . . . ?" But ugliness is never used quite in this simple way;



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that would be the contrast not of concord and discord, but of music and noise. Whenever ugliness enters in bulk into music it must have qualities of beauty, or the tune would be divided against itself. And in the same way there is no such thing as simple beauty, any more than there was pure consonance. We may call Mozart's "Ave Verum" simple when we are not thinking for the moment of its gradations and climaxes, but taking it as a whole; but directly we do think of them we see it is far less simple than Arcadelt's "Ave Maria," and that again than the Dresden Amen. What breaks up the simplicity and gives it character is the postponement or the precipitation of concord by discord, that is, of beauty by ugliness. So that the ugly is the characteristic. There is, however, a simplicity which mistakes feebleness for delicacy. In "Children, pray this love to cherish" (Spohr) the feebleness of the tune reproduces the imbecility of the words, and in "Now we are ambassadors" (St. Paul) the putable guilelessness of the men.

The reason, then, why we cannot rule ugliness out of music, as the fetich-worshippers would desire, is that it is necessary for characterization. It is especially used to express the terrible and the comic. Although ugliness seems sometimes nowadays to be without artistic purpose, and merely to provide a fresh savor for a jaded palate, yet at most periods extreme distortions of euphony or rhythm have been reserved for extreme emotions. Diminished sevenths were terrors in the days of the "Freischütz," until Mendelssohn domesticated them. Wagner put a new sting into them at the entrance of Kundry, and made the superwomanly Valkyries leap about on augmented triads as to the manner born. Bottom is made to bray like a very tender ass on a leap of a mellifluous tenth, but Beckmesser's lute-tunings are more stridently assinine. Berlioz makes Brander keep on losing his key in the Flea song, and Beethoven bedevils his version of it by an illogical close. He also uses ugliness for another purpose after the slow movement of the Ninth Symphony. In his Choral Preludes Bach paints the horrors of sin in chromatics when the verse of the hymn mentions them.

*Retta C. Thomas*

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Apart from these naïve instances, which we have given because the words make the meaning clear, ugliness permeates music at all points, parting with a little of its own nature and robbing beauty of some of hers. We see the process in the Cockaigne Overture. First come light-hearted anapæsts with a kick in them—one of Sousa's pet devices, and not overlooked in "The Frogs" (Parry)—dancing about, but kept in order by a strong bass. Then the *più tranquillo* rioting in the tritone, joy of the music-hall, but held within the bounds of decorum by sober harmonics. A glimpse of a passing funeral follows for the benefit of the old women, which they might have taken too seriously, bless their hearts! if it had not got on to the wrong bass and been shuffled away by some desperate magic just as they were going to have a good cry. Last, the Nobilemente—the anapæsts steadied down into serious ragtime, kept insincere by plenty of oily chromatics, and accommodated to the intelligence of Exeter Hall by a blare of organ at the end, but reclaimed for music by a bit of cross-rhythm.

So far ugliness has not pretended—beauty has only persuaded it—to be other than it is. Real ugliness is to be found in the falsely beautiful—whenever the sentimental is presented as touching, the tawdry as brilliant, the monstrous as strong. There are particular defects which cause it. An aspect of music is neglected; as when rhythmic variety is ignored in the "Vicar of Bray" and "God bless the Prince of Wales" (but not in the National Anthem). Ideals are confused; as in "Come lasses and lads," where modal balance bickers with key balance, or in "Oh! My love's like a red, red rose," where the Teutonic Schumann tries to be Scotch. An incident claims too much attention: the over-insistence on the "rag" element in the third line just prevents "Tipperary" from being a good tune. A part becomes the whole: the prattling figure tossed about from pianoforte to strings in the Trout Quintet, where it is only an incident, will not stand the

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continual hammering of the keys almost throughout "Die Forelle." Rigid insistence on a particular device, since the essence of art is to break rules in the act of obeying them: Smetana (Overture to the "Bartered Bride," soon after letter A) and Elgar (Cockaigne, at No. 7) employ enharmonic change on the same wooden lines, and the music comes down for the moment with a flop. But with the great men ugliness comes from inadvertence, with the small from impotence.

## THE TWO MUSICS.

(From the *London Times*, June 16, 1917.)

Not to the sensual ear, but, more endeared,  
Pipe to the spirit ditties of no tone!

We try to say what we think of music, but generally fail; and yet in other matters we know that when we cannot express our thought it is because we do not choose the right words. The reason for the failure is partly that there are two musics, and that we have to talk of the music of life when we are thinking of the music of tone, and *vice versa*. Hence the only intelligible description of music is by way of metaphor.

For there is a music which is divorced from tone. Ordinary speech shows how near it is to our thoughts. We say the meeting was "harmonious," all elements of "discord" were absent, the speech began in a "minor key," continued in a higher "strain," its "keynote" or its "burden" was . . . , the speaker "droned," or was full of "airs and graces," or "descanted" upon the "theme," or never wearied of the "refrain"—and so on. We conceive the right handling of life to be the finding of unity in its variety, the making of an intelligible congruity—in other words, music.

The musician looks at life through tone, but it is life he is looking at. He sometimes suggests this in his whimsical way by a title—"Soupirs," "Grillen," "Sentimentals"—sometimes retires into his shell and labels it Op. 25, No. 9; all children would rather live in a house with a name than a number, while their elders, with more experience of question-begging in all its forms, prefer the number.

Music, like life, is an art and a science. The science is a kind of common law built up from the practice of composers, small and great. It is a sense of history running through the scheme of a composition,

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whose plan escapes contemporaries. It is a creed which is always ready to sacrifice accidents in order to keep essentials. Law, history, creed—these are the centres of the music-lover's convictions, and serious composers put forth their strength to extend their boundaries. The efforts of present-day composers in this direction form just now the subject of a series of lectures. The fascination of this study lies in the experience we have all had, that to penetrate one small corner of man's activities is to take the shortest route to the understanding of the universe. Music is one such corner; if it is not a vital part of that heart and brain which, in other walks of life, rules, fights, teaches, or heals, it is nothing. And these rulers and healers, in their turn, though they seem to be doing something "useful" and to "have no use for" the man of music, are yet valuing their occupation for precisely the same reason as he does—because it opens a window into the soul of things.

But we frequently hear music without these high thoughts in our minds, just as, when children, we liked being read to, though we did not understand, sometimes quaintly misunderstood, the long words. We just averaged the dialect of "Old Mortality" and the unfamiliar diction of the "Earthly Paradise," and listened to the tune. So, when in an evening's music the turn comes of someone beginning with "De—" and ending with "—sky," we let ourselves go upon the stream of sound as if we were shooting a rapid that might be dangerous, but we didn't care, or famous but we didn't know, and taste life in the glorious uncertainty of it. If someone shows us afterwards a chart of the music, we are no whit the wiser; the actual experience was the thing. It was to help us to get this experience that some suggestive notes were written for M. Moiseivitch's recent Chopin recital.

Inadequate as both methods are, analysis and suggestion, we need both, because we apply both to that dealing with our fellow men which we call life, of which music is one shadow among others. Neither of them explains music, though explanation is their ostensible purpose; but they relate it by metaphor to the facts and ideas of life, and so enable us to recall in an orderly manner the experience of the evanescent tone and to make it a symbol of life, and life of it.

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(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs, which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads *Modéré*, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade Concerts in London in the summer and fall season of 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, conducted by Mr. Fiedler, February 17, 1912. Dr. Muck led the performances on March 7, 1914, and December 10, 1915.

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained. Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician,

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staying in the village, taught him his notes. Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, then at the head of the Vienna Conservatory and conductor at the Royal Opera House, was at first unwilling to admit the seven-year-old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven. He studied harmony and counterpoint with Fuchs.

The father was wise; he did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick, and composition with Gedalge. In 1897 Enescu, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist. As a virtuoso

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he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Enesco is reported as having said a few years ago to a visitor:—

"People have been puzzled and annoyed because they have been unable to catalogue and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short, while it did not sound outlandish, it did not closely resemble anything familiar, and people are annoyed when they cannot readily classify one.

"That, I feel sure, comes from the fact that my musical education was not confined to one locality. I was born in Roumania (and I return there for a while every summer), but when I was seven years old I was studying in Vienna, and, incidentally, composing sonatas, rondos and a good many other things. . . . I became violinist in one of the large orchestras in Vienna, and when Hellmesberger conducted a large choral society which sang all the great masses, I used to sit among the singers studying the scores.

"In those days I became deeply imbued with Wagner and Brahms, and it seems to me that even to-day my works show a combination of their influence. No, there is nothing so strange about that. Wagner and Brahms were not at all as antithetical as people have made them out to be. They were opposed to each other much more by reason of policy than musically. Musically they have many things in common. You can even find in Brahms themes strongly suggestive of Wagner's. In Brahms's horn trio you hear the 'Walküre'; in the third symphony, 'Tannhäuser.' The aim of both was for the highest and noblest. The main difference between the two consists in the fact that Brahms lacked the sensuous element which one finds in the music of Wagner.

"After years of study in Vienna I came to Paris, and, after some trouble, because I was young and a foreigner, succeeded in entering the Conservatory, where . . . I naturally absorbed French influences

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to a certain extent, which, combined with the German, gave a further character to my writings.

"I have written relatively little (naturally I am not taking into account student compositions, with which you can see my shelves piled four rows high), because my duties as soloist and conductor have not granted me the leisure. *Cela va sans dire* that I prefer composition to interpretation. But the main reason, after all, for my being a violin virtuoso is that I wish to make enough to support myself, and not to have to depend upon my father and other relatives."

\* \* \*

Among Enesco's chief works are:—

"Poème Roumain," Op. 1.

Sonata for violin and pianoforte, Op. 2.

Sonata for violin and pianoforte, Op. 6.

Pastorale Fantaisie for orchestra (Châtelet concert, February 19, 1899).

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Suite for orchestra, Op. 9.

Symphonie concertante for violoncello and orchestra (Lamoureux concert, March, 1909, J. Salmon violoncellist).

Trois Rhapsodies Roumaines, Op. 11. Two were played at Pablo Casal's concerts in Paris, February 16, 1908.

\* \* \*

These compositions by Enesco have been played in Boston:—  
"Poème Roumain." Orchestral Club, January 7, 1902, Mr. Longy conductor.

Suite for orchestra, Op. 9. Boston Symphony Orchestra, April 1, 1911; December 30, 1911; October 31, 1914.

Rhapsodie Roumaine, A major, Op. 11, No. 1. Boston Symphony Orchestra, February 17, 1912; March 7, 1914; December 10, 1915.

Symphony in E-flat major for orchestra, Op. 13. Boston Symphony Orchestra, Dr. Muck conductor, October 23, 1915.

Symphony for wind instruments. Longy Club, February 8, 1909.

Sonata in F minor for violin and pianoforte, Op. 6. Mr. and Mrs. David Mannes, December 13, 1910; Messrs. S. Noack and A. de Voto, Longy Club concert, February 12, 1912.



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## Third Programme

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FRIDAY AFTERNOON, OCTOBER 26, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 27, at 8.00 o'clock

Brahms . . . . . Symphony in E minor, No. 4, Op. 98

Rachmaninoff . . . . . "Der Toteninsel" ("The Island of the Dead")  
Symphonic Poem for full Orchestra to the picture  
by A. Böcklin, Op. 29

Debussy . . . . . "Printemps"; Suite Symphonique

**The length of this programme is one hour  
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## Boston Symphony Orchestra

THIRTY-SEVENTH SEASON, 1917-1918

Dr. KARL MUCK, Conductor

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### Programme of the Third Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 26

AT 2.30 O'CLOCK

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FRIDAY AFTERNOON, OCTOBER 26, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 27, at 8 o'clock

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Brahms . . . . . Symphony in E minor, No. 4, Op. 98  
I. Allegro non troppo.  
II. Andante moderato.  
III. Allegro giocoso.  
IV. Allegro energico e passionato.

---

Rachmaninoff . . . "The Island of the Dead," Symphonic Poem, for full  
Orchestra, to the picture by A. Böcklin, Op. 29

Debussy . . . . . "Printemps," Suite Symphonique  
I. Très modéré.  
II. Modéré.

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

The first performance in the United States was by the Symphony Society, New York, December 11, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under,

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whilst Frau Fellingner sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Max Kalbeck, whose *Life of Brahms* contains 2,138 pages?

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If persons like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

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There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and Bülow in Germany and in Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January 17, 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241-244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at the Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded



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there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." \*

\* \*

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms. It is thought that they influenced him in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome; he notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen"; to him the Scherzo is

\* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—ED.

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the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

\* \* \*

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor, on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalties, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" Symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the violoncellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos).

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We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. *Eclogue*, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish

\* Dr. Reimann here quotes from Hermann Kretschmar's "Führer durch den Concertsaal."—Ed.



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black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739-91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast. Friedrich Zaminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

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SERGEÏ VASSILIEVICH RACHMANINOFF

(Born at Onega in the government of Novgorod, April 1, 1873; now living at Moscow.)

This symphonic poem was played at Moscow in the season of 1908-09, under the direction of the composer. The statement of Mr. Montagu-Nathan in his "Contemporary Russian Composers" (p. 163) that Rachmaninoff wrote this symphonic poem after his return from the United States is manifestly erroneous; nor is the composition a "symphonic suite." It was played afterwards in Berlin at a concert



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of the Society of Friends of Music, led by Oskar Fried. The first performance in the United States was at a concert of the Theodore Thomas Orchestra in Chicago, December 3, 1909, when the composer conducted. The first performance in Boston was at a concert of the Boston Symphony Orchestra, December 18, 1909, when the composer conducted. Mr. Fiedler conducted the performances of February 19, 1910, and April 15, 1911; Dr. Muck, the performance of November 26, 1915.

"Die Todteninsel, Symphonische Dichtung zum Gemälde von A. Böcklin," is dedicated to Nicolas von Struve, and is scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, and the usual strings.

The symphonic poem begins Lento, A minor, 5-8, with a phrase for harp accompanied by violoncellos, double-basses, and kettledrums. With the fifth measure the violoncellos begin a figure that suggests to Felix Borowski, the writer of the admirable programme books of the Theodore Thomas Orchestra, "the tranquil lapping of the water that surrounds the Island of the Dead" (the double-basses are divided into four parts). This figure is a most important one; it is either the motive, or it serves as accompaniment throughout the first section, which is over two hundred measures; it is also used in the final section. After this violoncello figure comes a motive for horn, poco marcato. Important use is made of this. Noteworthy episodes in this section are the one for three stands of divided first violins; another for a more melodious theme, molto cantabile, for four first violins, while the other first violins, muted, play the typical figure. This more melodious theme is heard afterwards in the wood-wind. The pace quickens a little, and there is a suggestion of the plain-song, "Dies Irae," first in the violoncellos, then in the brass with fantastic figures for the wood-wind. Later there are rushing, descending passages fortis-

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simo for wood-wind and lower strings. There is a return to the first mood, which swells to a climax and sinks into the second section, Tranquillo, 3-4. There are hints of the second theme, the one given first to the horn, but the leading motive of this section is one for violins, flute, clarinet, which is developed to a climax with use of the "horn theme." The tempo becomes slower. The latter motive is sung by oboes, English horn, and strings with a heavy syncopated accompaniment for clarinets, bassoons, and double-basses. The third chief theme is also used *accelerando e crescendo* until the chief climax of the composition is reached, *Allegro molto*. There is a change in tempo to *Largo*, 4-4. The second violins have a tremulous figure, which, with the monotonous figure for clarinet, hints at the "Dies Irae." A few measures for first violin solo introduce an expressive solo for oboe which is reminiscent of the third theme. The second theme is then heard from wind instruments. The first and tranquil figure reappears; there is a quiet ending.

\* \*

Arnold Böcklin, in the spring of 1880, made the first sketch of his "Island of the Dead." This sketch, 1.10 metres in length and 1.54 metres in breadth, is in the possession of the Simrock family of Berlin. He left this sketch for a time, and made a second which he at once painted. This was for the Countess Marie von Oriola, of Büdesheim. It is said that he painted it according to the wish of the Countess, who visited him at Florence. When he showed it to her he said: "You received, as you wished, a dream picture. It must produce such an effect of stillness that any one would be frightened at hearing a knock on the door." According to Fritz von Ostini, a third variant of the first sketch was made in 1883, a fourth in 1884, a fifth, which is in the Leipsic Museum, in 1886. A sixth, almost a replica of one of the former ones, was sold in Munich. The second variant is owned by the Schön family in Worms. There are differences in detail and in color in the five variants.

The island in the picture was suggested by the group of Ponza

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Islands, north of the Gulf of Naples. Their form and rocks show that they are of volcanic origin. In prehistoric times they were probably of the Vesuvian craters. Some of the islands are arable and inhabited, others are wild masses of rocky ledges. As Franz Hermann Meissner puts it, one of the latter islands was the half of what was once a volcanic peak. The waves in the course of centuries shaped a little haven. Birds brought the seeds of cypress-trees. The trees in time shot up in the ledges. At last man came, and made paths and hollowed chambers and threw up a rough wall as a protection against the waves. The island even then was as solemn as a pyramid. It was a hidden nook for the dead that wished to lie undisturbed. Böcklin expressed this rest of the dead in a place remote, and forgotten by the world. The sea is still, there is no cry of bird, no fluttering, no voice. The boat approaching the little harbor of the island with its towering blue-green cypresses and awful rocks is rowed noiselessly by the ferryman. The white and quiet figure near the coffin,—is it some mourner or is it a priest?

Böcklin's "Island of the Dead" is, in a way, a carrying out of an idea in "The Villa by the Sea." The first picture was painted some time before 1860. In 1864 Böcklin painted the same subject, but introduced the figure of a mourning woman looking at the ocean. Nor was "The Island of the Dead" the only picture that has more than one variant. "Ruins by the Sea," which was dated 1880, was repainted five times, and a picture of his, 1898, harks back to the same motive.

This picture "The Island of the Dead" suggested a symphonic poem to Heinrich Schulz-Beuthen, noted in Riemann's Musik Lexikon of 1905, performed about five years ago at Zwickau. The picture also inspired the first of "Three Böcklin Fantasias" by Felix Woyrsch, and the third of Max Reger's "Four Tone Poems" (after A. Böcklin): Reger's tone poems were performed here at concerts of the Boston Symphony Orchestra, March 26, 27, 1915. Andreas Hallén has also written a symphonic poem inspired by Böcklin's picture.

Other pictures by Böcklin have served composers. Hans Huber's Symphony No. 2, E minor, Op. 115, the "Böcklin" Symphony, was performed in Boston at concerts of the Boston Symphony Orchestra

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October 25, 1902 (Mr. Gericke conductor), April 1, 1905 (Mr. Gericke conductor). The finale is entitled "Metamorphoses suggested by Pictures by Böcklin." The titles of these pictures are "The Silence of the Ocean," "Prometheus Chained," "The Fluting Nymph," "The Night," "Sport of the Waves," "The Hermit Fiddling before the Statue of the Madonna," "The Elysian Fields," "The Dawn of Love," "Bacchanale." But the second theme of the first movement is said to express the picture "See, the Meadow Laughs"; the second movement suggests fauns, satyrs, and even stranger creatures of the forest dear to the painter; and Mr. Eugen Segnitz found the moods of the third movement in Böcklin's "Sacred Grove," "Venus Anadyomene," and "Hymn of Spring."

Böcklin's "The Elysian Fields" moved Felix Weingartner to compose a symphonic poem of the same title. Weingartner's was played in Boston at a concert of the Boston Symphony Orchestra, March 7, 1903 (Mr. Gericke conductor), and at a Boston Opera House Concert, February 16, 1913 (Mr. Weingartner conductor).

The pictures besides "The Island of the Dead" that moved Reger to composition are "The Hermit Fiddling before the Statue of the Madonna," "Sport of the Waves," and "Bacchanale."

"The Fiddling Hermit" and "Sport of the Waves" suggested the second and third of the Böcklin Fantasias by Felix Woyrsch, mentioned above.

Liszt was one of the first, if not the first, to express a painting in tones. Thus Andrea Orcagna's "Triumph of Death" inspired Liszt's "Dance of Death" for pianoforte and orchestra; Kaulbach's "Battle of the Huns," the symphonic poem of the same title; a picture in the Cologne Cathedral, the "March of the Three Kings" in "Christus"; Overbeck's cycle of paintings, "The Seven Sacraments"; the famous picture of Raphael, the pianoforte piece, "Sposalizio"; the Medicean statue of Giuliano, Duke of Nemours, the pianoforte piece, "Il Penseroso." Fritz Volbach's "Raphael," suggested by three Madonnas of that painter, was performed in Boston by the Handel and Haydn Society, February 19, 1905.

\* \*

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Arnold Böcklin was born, the son of a highly respectable merchant, at Bâle on October 16, 1827. He died at his villa in San Domenico, near Florence, on January 16, 1901, and he is buried at Florence in the Evangelical Cemetery. He studied for two years at Geneva, then at Düsseldorf under the landscapist J. W. Schirmer, then at Antwerp, then at Brussels, where he studied figure-painting. He was in Paris during the bloody days of 1848, and he then returned to Bâle to perform his military service. The remaining years were thus spent: Rome, 1850-58, with a short stay at Bâle in 1852; 1858, Munich and Hanover; 1859-60, Munich; 1860-62, Weimar, whither he was called to be professor at the newly founded art school; Rome, 1862-66; Bâle, 1866-71; Munich, 1871-74; Florence, 1874-85; Zürich, 1888-92; 1892 till his death, Florence. He died crowned with titles and honors. He married "a luxuriantly beautiful Trasteverina," and her beauty and that of his daughter Angela served him in his work.

Much has been written about Böcklin. An essay by Christian Brinton, published in the *Critic* (New York), tempts one to quotation:—"Arnold Böcklin was able to develop a national art, an art specifically Germanic, because he had the magic to impose his dream upon his fellow-countrymen, and because that dream was the reflex, the embodiment, of all the ineffable nostalgia of his race, not alone for the cream-white villas of Italy, the fountains and the cypresses, but for the gleaming marbles and golden myths of Greece. His art is merely another version of that *Sehnsucht* which finds voice in the ballads of Goethe, the prose fancies of Heine, or the chiselled periods of Winckelmann. Once again it is the German viewing Greece through Renaissance eyes. The special form under which Böcklin's appeal was made implied a reincarnation, under actual conditions, of the classic spirit. He realized from the outset that the one way to treat such themes was to retouch them with modern poetry and modern passion. Pan, Diana, Prometheus, monsters of the deep and grotesques of the forest, were made vital and convincing. He quickened much that had become blurred or rigid, he even made it possible for a stray centaur to dash through the streets of Berlin. He fused into one the national thirst for myth and the national taste for antique beauty. While in essence Böcklin's art is romantic, it is free from the routine faults of romanticism. His sense of form is



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Grecian, and his color entirely modern in its breadth and brilliancy.\* The persuasive charm of his classic scenes is chiefly due to the anti-classic and often frankly humorous, Dionysian manner in which they are presented. . . . The formula of Böcklin's art consists in peopling sea or sky, shore or wood, with creatures of tradition or of sheer imagination. Its animus is a *pantheistische Naturpoesie*, illustrating the kinship of man and nature, a conception both Hellenic and Germanic, which arose from a blending of that which his spirit caught at in the world about him and that which came through the gates of fancy and of fable. From the ardent school days in Basel to those last quiescent afternoons on the heights of Fiesole, Böcklin clung to the classics, to the golden treasure-houses of Latin and of Greek. . . . First and last Böcklin was a colorist. He chose by instinct only the most alluring hues,—the pure radiance of far stars, the vivid grotto-blue of the sea, the copper-brown of a faun's skin, or the viridescence of water serpent. No man studied nature more closely or surprised so many of her secrets. The Campania, the clear vistas of the Oberland, foam-lashed rocks along the Tuscan coast, here a dark stretch of wood, there a splash of light, all produced an accumulation of stimuli which, coupled with an indelible memory and remarkable powers of visualization, made Böcklin one of the few really sovereign colorists. . . .

"Arnold Böcklin was a tall, powerfully moulded man, with dark hair, and deep, blue-gray eyes. He cared as little for the conventional in life as for the quotidian in art. He was essentially an isolated, taciturn nature. In conversation he was diffident and often constrained, though at times he showed abundant humor. What is called society, he abhorred. . . . At sixty he was all but unknown; by the seventieth birthday his name was on every lip from the Alps to the Baltic. . . . Wherever he chanced to be, Böcklin led the life of a normal Swiss bourgeois. His tastes were simple, even severe. He had small liking for the panoramic accompaniments, the sumptuous atrocities, which so appealed to Makart or Munkacsy. His studio was bare and workman-like. For him not only was the kingdom of heaven, but in large meas-

\* There are many painters and critics who would dispute this statement about Böcklin's color.—P. H.

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ure the kingdom of earth within. Böcklin had but one dissipation—a consuming desire to solve the problem of æronautism. His taste for science and particularly for mathematics was strong; and sometimes, as at Weimar, he almost wholly neglected painting, in the pursuit of Icarian fancies."

It may be added that Böcklin tried his hand at polychrome sculpture and published a defence of colored statuary.

\* \*

Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of Petrograd, and he studied the pianoforte there with Demyanski, theory with L. A. Sacchetti, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zviereff, a pupil of Liszt, and afterwards with Alexander Siloti,\* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). During the winter of 1892 he made his first appearance in Moscow as a pianist. He left the conservatory with Siloti, who had a disagreement with Safonoff, the newly appointed director. He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem and produced early in 1894, and appeared as pianist at the Philharmonic concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at Mamontoff's Private Opera in Moscow, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte

\* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tchaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three concerts here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tchaikowsky's Trio, Op. 50).

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at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1902 he visited Vienna and Bayreuth. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. In 1907 he visited Paris for the Russian Festival. He then conducted his cantata "Spring" and played his second piano concerto. He has visited Petrograd and Moscow to conduct concerts of the Philharmonic Association] in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

His first appearance in Boston was at his recital in Symphony Hall, November 16, 1909, when he played his Sonata in D minor, Op. 28; *Mélodie*, *Humoresque*, *Barcarolle*, *Polichinell*; and *Four Preludes*, D major, D minor, C minor, C-sharp minor. He played in Boston at a concert of the Boston Symphony Orchestra, December 18, 1909, when his second pianoforte concerto, Op. 18, was heard here for the first time,\* and at this concert he conducted his symphonic poem, "The Island of the Dead," which was then performed for the first time in Boston. At Mrs. Hall McAllister's Musical Morning, January 10, 1910, at the Hotel Somerset, he played his own *Mélodie*, *Barcarolle*, *Humoresque*, and *Preludes* in F-sharp minor, G minor, C-sharp minor.

Returning to Russia, he conducted concerts in Moscow and Petrograd. Since the outbreak of the war he has given concerts in aid of war funds and has been an enthusiastic interpreter of Scriabin's works.

His pianoforte concerto in F-sharp minor, No. 1, was played in Boston at a concert of the Boston Symphony Orchestra, December 17, 1904, when Carlo Buonamici was the pianist, and his song, "Von Jen-seits," was sung by Miss Muriel Foster at a concert of the Boston Symphony Orchestra in Boston on April 2, 1904.

\* This concerto was played here by Ossip Gabrilowitsch at a concert of the Boston Symphony Orchestra, November 17, 1916.

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But the name of Rachmaninoff was known in Boston earlier through performances of his pianoforte pieces. Mr. Siloti played the Prelude in C-sharp minor at his recitals in Steinert Hall, February 12, February 14, and March 12, 1898, and on February 14, 1898, he played the Valse, Op. 10. Mr. Rachmaninoff's Elegiac Trio (in memory of Tschaiikowsky) was produced in Boston, December 20, 1904, at a concert of the Eaton-Hadley Trio (Mrs. Jessie Downer-Eaton, pianist, Louis Eaton, violinist, Arthur Hadley, of the Boston Symphony Orchestra, violoncellist). His Sonata for Violoncello and Pianoforte, Op. 19, was first played in Boston, December 13, 1905, by Arthur Hadley and Mrs. Downer-Eaton. Songs and pianoforte pieces by Rachmaninoff have appeared from time to time on recital programmes.

A scene from his opera, "The Miser Knight," was performed for the first time in America at the Boston Opera House, March 11, 1910, George Baklanoff, baritone; Arnaldo Conti, conductor. A performance of "Don Pasquale" preceded. The scene was performed several times afterwards at this opera house, always with Mr. Baklanoff.

His Symphony in E minor, No. 2, Op. 27, was performed for the first time in the United States by the Russian Symphony Society, New York, January 14, 1909. It has been performed here at Symphony concerts, October 15, 1910; November 5, 1910; March 30, 1912; December 20, 1913. On November 28, 1909, his Pianoforte Concerto, D minor, No. 3, was performed for the first time anywhere at a concert of the New York Symphony Orchestra in New York, and he was the pianist.

His Fantasia, "The Cliff," was performed in New York by the Russian Symphony Orchestra, January 28, 1904; it was played afterwards by this orchestra.

Among the compositions of Rachmaninoff are these:—

OPERAS: "Aleko," "The Miser Knight," Op. 24, "Francesca da Rimini," Op. 25, all of which have been performed in Moscow and Petrograd; "The Miser Knight" and "Francesca da Rimini" at Moscow in 1904.

ORCHESTRAL: Symphony No. 1, Op. 13 (1895); Symphony No. 2, Op. 27 (composed in Dresden); "The Cliff" (after a poem by Ler-montoff), Op. 7 (1893); "Gypsy Capriccio," Op. 12 (1895); Symphonic Poem, "The Island of the Dead," after the picture by Böcklin, Op. 29 (1909).

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CANTATAS AND SONGS: "The Spring," cantata for baritone, chorus, and orchestra, Op. 20 (produced in 1902); Six Songs, Op. 4; Six Songs, Op. 8; Twelve Songs, Op. 14; Six Choruses for female voices, Op. 15; Humorous Chorus for mixed voices; "Fate" (to Beethoven's Symphony No. 5), Op. 17, voice and orchestra (1900); Nine Romances for voice, Op. 26; Liturgy of St. John Chrysostom, for mixed chorus (1912); "Letter to Stanislavsky," to commemorate the latter's services as founder and manager of the Moscow Art Theatre (1913-14; when produced, Shalyapin sang the "letter"); twelve anthems on early Church Themes.

"The Bells," based on the poem of Edgar Allan Poe translated by Balmont, composed for solo voices, chorus, and orchestra, was performed at Moscow in March, 1914, at the sixth Philharmonic concert, when


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the composer conducted. The first movement expresses the joys of youth and the delight in living. The second depicts love and happiness. The third, "the struggle of man striving towards his ideal, strong and sure in his confidence and principles. It is represented by a tone picture of a great fire with alarm-bells and attempt of men to vanquish the elements." The fourth part is the final road men have to go. A funeral march is heard throughout the whole movement, with death-bells and other mournful sounds."

There is a study of Rachmaninoff in M. Montagu-Nathan's "Contemporary Russian Composers" (New York, 1917), Chapter V.

### BÖCKLIN AT BASLE.

(From the *Pall Mall Gazette* of September 4, 1913.)

"If you would understand the genius of Arnold Böcklin," said my German friend, "you must see him at Basle. In Germany he is our Turner, our greatest Imaginative artist, whom you in England have never learned to respect as we respect your Turner." "Not seen Böcklin at Basle?" said my globe-trotting journalist friend. "Why, then, you know nothing about him. It's only at Basle you begin to understand him." So I went to Basle, cutting a long journey in the middle, and saw Böcklin, and came away—so contrary is the art-critical mind—with less respect than ever, but with a new admiration for Hans Holbein the Younger, and with a deep conviction of the irreconcilable divergence between British and German ideals in art. If we in England do not reach the German admiration of Böcklin, it is not because his works are unfamiliar to us. They have been reproduced a thousand times in books and magazines, printed on tinted paper to emphasize their imagination, and occasionally certain of his pictures have been shown in London. It is quite unnecessary for even the most devoted student of Böcklin to make the journey to Basle. In Basle it was that he was born, but it is in Berlin and elsewhere that the cream of his work—or such cream as was his—can be found.

No comparison of imaginative painting could be more strained or

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ludicrous than the comparison between the art of Turner and the art of Böcklin. If we stop to compare the two it can only be to mark the extraordinary differences between them. Turner's art was broad-based on a long apprenticeship to Nature and a complete mastery in the power of representation. Putting aside for the moment his astounding individual gifts in color, which seemed to grow steadily in harmonies more beautiful throughout every stage of his career, we can see finally that even the wildest imaginative flights of the "last phase" were built on a firm foundation of knowledge. Color, light, and the music of form—all those impalpable essences of beauty are interpreted for us by genius which has first stooped to learn in the school of indefatigable and humble labor. If I remember aright my early reading of David Hume, Turner's imagination is of the kind that was defined by that philosopher as appealing to the reason as well as to the emotions of man.

On the other hand, incomplete mastery is the most obvious defect of Böcklin. He has sought to fly, as the familiar tag expresses it, long before he has learned to walk. His imagination is not pictorial, but literary. He wrests no secrets from Nature, for his visionary power is untrained, and it is only by distortion and over-emphasis that he can suggest occult gifts to minds as untrained as his own. His effects are invariably theatrical, of the limelight and slow-music convention, and he has constantly to practise tricks to hide his want of skill. He has no fluent technical dexterity, no fine draughtsmanship, and no beauty of paint. That is, I think, a pretty comprehensive list of defects for the rival of Turner, and you can find them all at Basle—all, indeed, in the self-portrait painted in 1893. That represents a picturesque, good-looking man in very "loud" striped trousers and a gorgeous check and striped necktie, who throws his head dramatically on one side and seems to defy the lightning which the "property" man is directing at him. This falsely sentimental pose is heightened by the palette held like a shield, but it does not conceal the badly-drawn hands, the failure in the foreshortening of the left arm, or the leathery quality of the paint. It is not even moderately a good work

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of art, and has hardly a passage either in design or color which can be related to competent craftsmanship.

Fortunately that is not quite the best of Böcklin as a portrait painter at Basle, for in another corner of the gallery are two little heads of Professor F. Burckhardt and of Burckhardt's wife, both early works, which are more tender and simple in feeling and seem to have been inspired by a study of that greater artist, also associated with Basle, Hans Holbein the Younger. I confess that the other "imaginative" works of Böcklin in the Basle Museum leave me impatient and uncritical. It is almost impossible to believe that any kind of reputation for ability can be attached to the painter of a picture like "Die Peste," which is nothing beyond a poor colored caricature of one of Holbein's "Dance of Death" series. And Böcklin's grandiose sentimentalism was not of the kind to reproduce the essential tragedy of the religious narrative, as in "Mary Magdalen by the Body of Christ." Bad conventional drawing fails here to capture one tithe of the emotion contained in a work like (say) Gauguin's "Christ," which made no pretensions, but seemed to have grown uncouthly, but humanly, under the stress of pain and sorrow. As for Böcklin's other works, the frescoes, empty and violent, and the plaster masks for the garden façade of the Kunsthalle, which Baedeker urges upon the tourist, these all make more difficult the question as to his fame. Whence has come the unmeasured popularity of Böcklin in Germany? That question can only be answered in Scots fashion—by asking another. Whence came the reputation of Professor Ernst Stückerberg, that indifferent artist, who obviously sits on the lowest step that leads to the Temple of Art, and who yet occupies a whole gallery to himself in the Museum at Basle? And how subsists the tremendous fame of Gustave Doré with the British public? If Britain still deserves her Doré, Germany perhaps equally deserves her Böcklin. It is a question of tweedledum and tweedledee, that should not concern either the artist or critic, but only the schoolmaster—and there, perhaps, we had better let it rest.



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(Born at St. Germain (Seine-et-Oise), France, August 22, 1862; now living in Paris.)

"Printemps" must not be confounded with Debussy's "Rondes de Printemps," the third of his "Images," composed in 1909 and played for the first time in Boston at a Symphony concert, Mr. Fiedler conductor, November 26, 1910.

"Printemps" was composed at Rome in February, 1887. It was originally written for orchestra, pianoforte, and chorus (without words).

Debussy took the *Prix de Rome* in 1884 with his cantata "L'Enfant Prodigue." At Rome the director of the Villa Medici was the painter Hébert, who played the violin after the manner of his teacher Ingres. Hébert took a fancy to Debussy, and the two played Mozart's violin sonatas with exceeding joy, except that the pianist, in order to follow his uncertain colleague, was sometimes forced to transpose the music to wholly unforeseen keys.

Debussy wished to put music to Heine's drama, "Almanzor." He could not find a satisfactory translation, and so he abandoned the work after writing the first part, which went to Paris as his first *envoi*. The score was lost or mislaid. The second *envoi* was "Printemps."

"La Demoiselle élue" was next in order. Rossetti's "Blessed Damozel" was translated into French by Gabriel Sarrazin. Debussy was enthusiastic over the poem. He began composition at Rome; the work was completed in Paris in 1887. This was the third *envoi*. The Academy gave approval with a slight reserve, and a performance was proposed, but the conservatives would not allow a performance also of the condemned "Printemps." The composer would not submit

\*He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes," composed in 1888, reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

*Retta C. Thomas*

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to the exclusion; "La Demoiselle élue" was not performed in Paris until April 8, 1893, and then at a concert of the Société Nationale. A "Fantaisie" for pianoforte and orchestra, which should have been the fourth *envoi*, was not sent in by Debussy. Later this "Fantaisie" was put on a programme of the Société Nationale de Musique. At the final rehearsal the composer, not satisfied with the second part, withdrew the work, which has never been published.

M. Louis Laloy says in his "Claude Debussy" (Paris, 1909): "Painters, architects and sculptors go to Rome to take lessons from masterpieces; musicians find silence there; far from classes and concerts they can at last hear their own thoughts. And among these students, those who are not only authors but men, take counsel of a nature richer and more serious than ours, of a people that knows better than we to put a good face on life. They are rare doubtless. Berlioz was one in his own way, which unfortunately was not sufficiently that of a musician. For the others Italy is only the land of suburban wine-taverns and romances. And Italy accepts this manner of being seen and heard; she is at the disposal of all; indifferent, she offers to each one of us what it pleases him to take among the divers beauties with which the centuries have o'rloded her. For Claude Debussy she reserves the disclosure of 'Spring,' which is the poem of foliage kissed by the sun; of fresh springs in the shadow of hills;

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of floating light. This Symphonic Suite in two parts for orchestra and chorus, already evokes with its clear melodies and its chromatic languors, the site where later at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting Nymphs. Two innovations displeased the musicians of the Institute: the assigning of an instrumental part to the voice, without words, and the tonality of F-sharp major. The most celebrated of them said: 'No one writes in F-sharp major for the orchestra,' and did not know that he had picked up for his own use a line of the good Lecerf de Viéville, who was frightened in 1705 by hearing a clavecinist playing in 'fa ut fa diésis tierce majeure.'"<sup>\*</sup>

This *envoi* "Printemps" was examined and judged for the Institut in Paris by Ambroise Thomas, Gounod, Delibes, Reyer, Massenet, and Saint-Saëns. They judged it unduly modern, insufficiently precise in form and design.

Debussy transcribed this Suite for two pianofortes and a chorus of first and second sopranos, first and second contraltos, first and second tenors. The transcription was first published in the *Revue Musicale*, Paris, of February 15, 1904.

A transcription for pianoforte (four hands) and chorus was published by A. Durand et Fils, Paris, in 1904. A note on the title-page says that the Suite can be played by four hands without a chorus.

Debussy then prepared an orchestral score, which was published by Durand et Fils in 1913.

The first performance of this Suite was at a concert of the Société Nationale de Musique, Paris, on April 18, 1913. Roger-Ducasse's "Au jardin de Marguerite" and Samazeuilh's "Sommeil de Canopé" were also performed. M. Rhené-Baton conducted.

The first performance in the United States was at New York by the New York Symphony Society, Walter Damrosch conductor, December 5, 1913. Many of the critics spoke of it as Debussy's latest work, and were pleased to find a simpler and more melodious style.

The first performance in Boston was at a Public Rehearsal of the Boston Symphony Orchestra, Dr. Muck conductor, January 23, 1913.

<sup>\*</sup> "Comparaison de la musique italienne et de la musique française," t. iii. p. 190.—L. L.

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\* \* \*

## THE EARLY YEARS OF DEBUSSY.

In Laloy's *Life of Debussy*, a book abounding in beautiful thoughts and noble views of art, there are interesting details about the composer's early years. There is nothing, it is true, about Debussy as a youth serving with his regiment at Evreux and taking delight in hearing the overtones of bugles and bells. Mrs. Liebich says that the army bugles and the bells of a convent near by, "falling upon the sensitive ear of the young musician in the shape of upper partial tones or harmonies, were keenly observed by him and annotated for further use."

Debussy's parents were not musical, and he himself showed no marked musical instinct as a child. In 1871 the boy happened to be at his aunt's house at Cannes. She took it into her head that he should study the piano. An old Italian, Cerutti, taught him the rudiments; the teacher saw nothing remarkable in the boy, who on his return home took no lessons. The father wished his son to be a sailor.

The mother of Charles de Sivry, the brother-in-law of Paul Verlaine, hearing Claude strumming the piano, was the first to detect the boy's talent. She had studied with Chopin, and she gave Claude lessons with such good will that he entered the Paris Conservatory in 1873. He studied with Lavignac, and took three medals for solfège. His piano teacher was Marmontel, and Edward MacDowell was in the class. In 1877 Debussy took a second prize for his performance of Schumann's sonata in G minor. He resolved to concentrate his attention on composition.

The class of harmony was then taught by Émile Durand. "A succession of notes was given, called either 'chant' or 'bass,' as it was placed high or low. It was necessary to add chords to it according to

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certain rules as arbitrary as those of bridge, disturbed by one or two licenses, no more. For each rebus there was only one solution, which, in the jargon of conservatories, is known as 'the author's harmony.' This method of instruction has not been changed for thirty years" (Laloy wrote this in 1909), "and even recently a respectable professor, when he played on the piano before the puzzled class the correction, like those of our old Latin themes, announced, with a flight of elbows and swell of back, the elegant boldness on which in advance he plumed himself. Debussy was never able to find this 'author's harmony.' One day, when a preparatory competition was testing the strength of future rivals, the master, a stranger to the class, who had given out the theme, read at the piano the answers. He came to Debussy's. 'But, sir, you do not understand it, then?' Debussy excused himself: 'No, I do not hear your harmony. I hear only that which I have written.' Then the master, all put out, turning toward Émile Durand, said: 'It's a pity!'"

Debussy studied for three years, and did not gain even an *accessit*, but he was more fortunate in the matter of improvised harmony. The teacher of accompaniment was Bazille, an amiable old gentleman, who had arranged many orchestral scores for the piano. While waiting for his tardy pupils, he would play from Auber's operas. His one idea was this: "You see, boys, harmony is to be found only by study at the piano. Look at Delibes; he always composes at the piano. And see how easy it is to reduce it! The piano is an orchestra that comes all alone under the fingers." Nevertheless, Debussy had the opportunity to please his ear, and in 1880 he took a first *prix d'accompagnement*.

He then went into Guiraud's class in composition. Guiraud, born at New Orleans, had a finer taste than is shown in his compositions. He liked Debussy, and gave him good advice. The pupil set music to de Banville's comedy, "Diane au Bois," and brought it proudly to the class. Guiraud looked it over, and said: "Come to me to-morrow and bring your score." After Guiraud had read the score a second time, he said: "Do you wish to take the *Prix de Rome*?" "Of course,"

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answered Debussy. "Well, this is all very interesting, but you must reserve it for a later day, or you will never take the *Prix de Rome*."

For a short time Debussy was in César Franck's organ class. He soon tired of hearing Papa Franck during the exercises in improvisation crying out incessantly: "Modulate! Modulate!" when he himself did not see the necessity. Debussy took an *accessit* for counterpoint and fugue in 1882, and the next year the second *Prix de Rome*.

It should be noted that in 1879 Mme. Metch, the wife of a Russian engineer, a prominent constructor of railway lines, asked Marmontel for a pupil to take to Russia with her as a household pianist. Debussy accepted the position. He did not become well acquainted with Rimsky-Korsakoff, Balakireff, and Borodin, "who were hardly prophets in their own country at that time; he did not know at all Modest Moussorgsky, whose life ended ingloriously, but he saw much of the gypsies, who in the taverns of Moscow and its suburbs gave him the first example of music without rules." Mr. Laloy adds that Debussy did not think at the time of jotting down one of the gypsy melodies.

Debussy's competitors for the *Prix de Rome* were Messrs. René, Missa, Kaiser, and Leroux. The subject was "L'Enfant Prodigue" by Émile Guinand. The competitive settings of the poem were performed at the Conservatory, June 27, 1884, and Debussy's was sung by Mme. Caron (Lia), Van Dyck (Azaël), and Taskin (Simeon). The second hearing was on June 28, at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one. De-

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bussy's score was held to be one of the most interesting that had been heard at the Institute for several years.

This cantata, in operatic form and with the instrumentation revised by Debussy in 1908 for performance at the Sheffield (England) Music Festival of that year, was performed for the first time in America at the Boston Opera House, November 16, 1910. The singers were Miss Nielsen, Lia; Mr. Blanchart, Simeon; and Mr. Lasalle, Azaël. André Caplet conducted.

Debussy, before he wrote "L'Après-Midi d'un Faune" in 1892,\* had already composed these songs: "Nuit d'Étoiles" (1876); "Beau Soir" (1878); "Fleurs des Blés" (1878); Trois Mélodies: "La Belle au Bois dormant"; "Voici que la Printemps"; "Paysage sentimental" (1880, according to Octave Séré; 1887, according to M. Laloy); "Les Cloches" (1887); "Romance" (1887); "Ariettes oubliées" (1888); "Cinq Poèmes" (Baudelaire, 1890); "Les Angelus" (1890); "L'Échelonnement des haies" (1890); "La Mer est plus belle" (1890); "Mandoline" (1890); "Fêtes galantes" (1892); and these pianoforte pieces; Deux Arabesques (1888); Ballade (1890); Danse (1890); Mazurka (1890); Nocturne (1890); Rêverie (1890); Suite Bergamesque,—Prélude, Menuet, Clair de Lune, Passepied (1890); Valse romantique (1890). During this period he was aided financially by the publisher Georges Hartmann, who had practically encouraged Alexis de Castillon and Massenet when they began. The earlier songs and pianoforte pieces were undoubtedly pot-boilers, but the future Debussy is at times revealed in "Ariettes oubliées," "C'est l'extase," "Il pleure dans mon cœur," "L'ombre des arbres," "Chevaux de bois," "Green," "Spleen."

Having returned from Rome, the composer made the acquaintance of an old gentleman, a music-teacher, courteous in the old manner.

\* This date is disputed. M. Laloy gives 1894 as the year of composition.

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It was he that once remarked at a friend's table: "These red beans are excellent!" Every time he dined there afterwards these beans were served to please him. At last he refused to take them. "What, you don't like them any more?" And the old gentleman replied gently: "But I never liked them!" He was an enthusiastic musician and one of the few who knew Moussorgsky's "Boris Godounoff"; he played the music to Debussy in the original version before Rimsky-Korsakoff had tinkered it. It was a revelation to Debussy. He had visited Bayreuth in 1889, and had there been moved to tears. After Moussorgsky, Wagner seemed to him sophisticated. He went again, however, to Bayreuth, returned disabused, and endeavored to prove to his old friend that one could not love at the same time two forms of art wholly opposed. The old gentleman, a perfervid Wagnerite, would not listen to him, and the two separated.

It was about 1890 that Debussy began to frequent Stéphane Mallarmé whose dwelling-place was as a Temple of Beauty, in which poets, painters, critics, worshipped. For once a composer found himself often in the company of men of great talent, genius. "For three centuries the composer, immured even until his thirtieth year in a narrow apprenticeship, was ignorant of arts and letters. This was proved whenever

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he ventured to write for the opera-house or even for the church. Think of the poems that Bach, Beethoven, César Franck, have honored with their music! It was reserved for Claude Debussy to give to us the composer-humanist, sensitive to beauty of every sort, knowing how to read, to write on occasion, and especially knowing how to live. . . . The true forerunners of Debussy, in this extent of well-acquired knowledge, in France were Berlioz, Saint-Saëns, Gabriel Fauré; in Russia, these musicians of quality who spoke French from birth: Glinka, Dargomyjski, Borodin, Moussorgsky. It was also the first time for many years that literary people had shown some interest in music." The romantics, Lamartine, Hugo, Balzac, Gautier, held it in superb contempt, faithful to the classic tradition of Corneille, Saint-Évremond, Boileau, and Voltaire. "But symbolism invited to the mystic wedding all figures of human thought." Verlaine and Mallarmé had collaborated for the *Revue Wagnérienne* with Villiers de l'Isle-Adam, Huysmans, Catulle Mendès, Fantin-Latour, Jacques Blanche, Odile Redon.

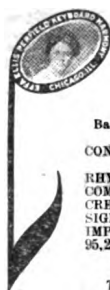
It was in 1892 that Debussy first read Maeterlinck's "Pelléas et Mélisande" and first thought of the opera on which he worked ten years. His own "Proses lyriques," words and music, are dated 1894-95. In 1890 he had set music to five poems by Baudelaire. Then Verlaine's verse inspired him,—“Mandoline,” “Ariettes oubliées,” “Fêtes galantes” (1892, 1904). The quartet, in which there are suggestions of the gypsies heard in Russia, was first performed in 1893.



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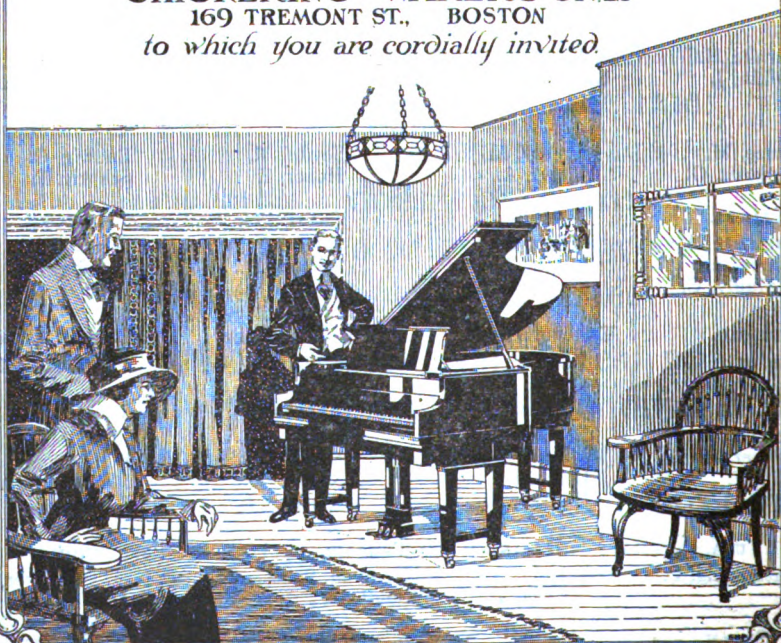
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SATURDAY EVENING, NOVEMBER 3, at 8 o'clock

---

The National Anthem will be played as  
the closing number of the programme

---

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City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

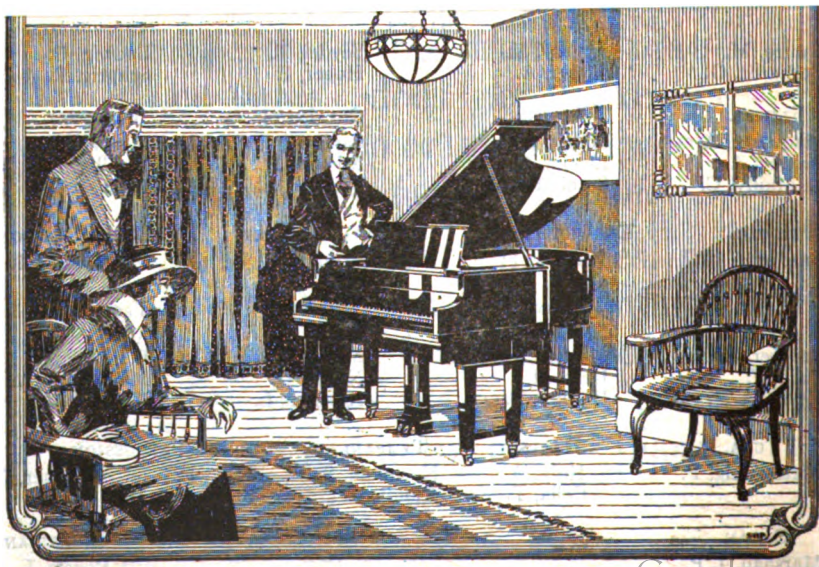
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## Fourth Programme

---

FRIDAY AFTERNOON, NOVEMBER 2, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 3, at 8 o'clock

---

Sibelius . . . . . Symphony No. 4, A minor, Op. 63

- I. Tempo molto moderato quasi adagio.
  - II. Allegro molto vivace.
  - III. Il Tempo Largo.
  - IV. Allegro.
- 

Saint-Saëns . . . . . Concerto in G minor for Pianoforte, Op. 22

- I. Andante sostenuto.
  - II. Allegretto Scherzando.
  - III. Presto.
- 

Beethoven . . . . . Overture to "Leonore" No. 3, Op. 72

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**SYMPHONY NO. 4, A MINOR, OP. 63 . . . . . JEAN SIBELIUS**

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

This symphony was performed at Helsingfors in 1911. It was played at the Birmingham (England) Festival on October 1, 1912, when the composer conducted. The first performance in the United States was at New York, March 2, 1913, by the New York Symphony Society, Mr. Walter Damrosch, conductor. The first performances in Boston were at concerts of the Boston Symphony Orchestra, Dr. Muck conductor, October 24, 25, 1913. The symphony was played again at the concerts of November 13, 14, 1914.

Sibelius dedicated this symphony to Eero Järnefelt. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns two trumpets, three trombones, kettledrums, the usual strings; in the last movement Bells are added.

Mrs. Newmarch says that this symphony, "like the earlier ones, is music of an intimate nature and much of it was thought out and written in the isolation of hoary forests, by rushing rapids, or wind-lashed lakes. There are moments when we feel ourselves alone with Nature's breathing things."

When the symphony was performed in New York, Walter Damrosch



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made prefatory remarks. We quote from Henry E. Krehbiel's article in the *Tribune* of March 3: "The symphony by Sibelius is so singular a work that Mr. Damrosch thought it incumbent on him to preface its performance with some remarks setting forth the fact that it was music of an anomalous character and protesting that the fact of its performance must not be accepted as an expression of opinion on his part concerning the merit of the composition in whole or in part. He had placed it upon the programme only because he considered it a duty toward a distinguished musician whose other beautiful and important works had won admiration. It was an ingenious *apologia* and served its purpose in invoking curiosity, and no doubt helping some few score of listeners to make up their minds that the proper thing to do was to applaud after each of the four movements."

William J. Henderson of the New York *Sun*, noting the fact that Sibelius in this symphony "has parted company with himself" and joined the futurists, said: "He has swallowed the whole-tone scale, the disjointed sequences, the chord of the minor second, the flattened supertonic and all the Chinese horrors of the forbidden fifths. But the symphony is a noteworthy composition. It has elemental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed work. The themes are unusual, remote, solitary, but impressively thought; sometimes almost uncouth. . . . The symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvellously pure and transparent, and, above all, the work has much to say. It is a truly characteristic

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delineation of moods and scenic backgrounds belonging to the wonderful northern land in which the composer lives. In the last movement the proclamation of the peasant nature is made with tremendous eloquence, yet the melody and harmonies almost raise the suspicion that Russia's far eastern Mongols have swept westward and invaded Finland."

The *Tribune* reviewer found the symphony the work of a cubist in music. The critic of the *Evening Post* declared that it was "as inconsequential as the ravings of a drunken man."

\* \* \*

The following analysis of this symphony is taken from an article by Olin Downes of Boston, published in the *New Music Review* (New York) of September, 1914.

"A very modern and prophetic trait of this work is the treatment, not merely of chord progressions, but of tonality.

"Take the introduction of the first movement. In what key could it be said to be? A pedal movement on the notes F-sharp and E underlies the entire fabric of the introduction. Over it an important melody is given the solo violoncello. The symphony is mentioned on the cover of the score as being in the key of A minor. The introduction hovers about the keys of A and E minor. It is really a free and inexorable preparation of the key of F-sharp major. . . . Gradually the F-sharp swings down—F-sharp, E—F-sharp, D-natural—F-sharp and C-sharp. The pedal movement continues for a few measures on these last two tones, tonic and dominant, while harsh, lowering progressions for the brass lead to the motive, based on the theme of the introduction, which takes the place of the second theme." (Strings, over soft sustained chords of the horns and bassoons.) . . . "The free fantasia is another astonishing feat of the imagination. I have spoken of the relation of the second theme to a phrase played by the 'cello in the introduction. This phrase now leads to, and is lost in, a passage of purely impressionistic character. The strings, tremolo, vibrate various changing har-



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monies, more or less distantly related to the key of A minor. There is an occasional roll of the drums, and curious calls, back and forth, from different wind-instruments. This is, with a vengeance, a 'free fantasia.' By comparison with it the manner of earlier symphonies of Sibelius, or even of classic masterpieces, seems much more like a game of which the final outcome was known in advance, a sort of scientific battledoring and shuttlecocking of melodic motives, than any really imaginative flight worthy to be called by that name. But as fantastical as he is, the composer's feet are on the ground. The 'free fantasia' develops to a climax—the entire passage has suggested nothing so much as the sighing of wind, and other natural sounds—and from this place we are landed back, not in F-sharp, but in the key of A major, and a recapitulation, in the regular manner, brings the movement to an end in the same tonality." . . .

Of the slow movement: "The progress of this movement is exceedingly dramatic. Its principal theme, a broad, Bruckner-like melody, does not appear for some time. There is melancholy dialogue of various wind instruments. The horns, stopped, hint at the theme. Later the violoncello plays a phrase of it. Gradually, and as though against obstacles, this theme appears, collects itself, and each appearance is more extended and more powerful. At last it rises to a nobly defiant climax, and for the moment sustains itself at that height. Then it subsides for the last time, utterly vanquished, and various instruments murmur despondently among themselves, while a C-sharp is sustained by horns and violins. . . .

"The form of the scherzo is uncommon in this, that there is no third

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part. The first part and the contrasting section, of extended development, are duly marked, but there is no 'da capo.' The formal irregularity, however, sinks into insignificance by the side of the strangeness of the music. There are curious juxtapositions of chords and timbres of which few but the composer could readily have guessed the effect in advance of performance,—which is even more true of the last movement. The scherzo . . . comes to an abrupt and unforeseen conclusion. A sudden modulation back to the key of F major, which is the key of the movement, three pizzicato quarter-notes—it is as if the composer had suddenly tired of his task, and had no more patience for it.

"The final movement is the most fantastical and bizarre of the four. It is in the rondo manner, with fairly literal repetitions of episodes and sections of the theme and also considerable free development. The glockenspiel is added in this movement, and plays an important part. The composer has outdone himself in experimenting with harmonies and tonalities. In certain places the strings play in one key, and, ostensibly, the wood-wind instruments in another. There are harmonies to set the teeth on edge—until they resolve, which they do, and in many surprising directions. For the great climax of the work, a climax of grim rage and despair, there is some counterpoint that might well, on account of the strength and independence of the voices, give pleasure to Arnold Schönberg, whom Sibelius is said to admire. After this final frantic outburst the movement ends dully, hopelessly, in a dead gray. A reiterated, discordant complaint of the oboe, and some soft A minor chords of the strings, always more gray, and the symphony, rebellious, enigmatical, the symphony of a man who shakes his fist in helpless fury at the sky, is over."

Miss FRANCES NASH of Omaha, pianist, gave a recital in Steinert Hall, Boston, on November 14, 1916, when she played pieces by Bach, Chopin, Rachmaninoff, Cyril Scott, Sapellnikoff, Dvořák, Saint-Saëns, and Liszt.

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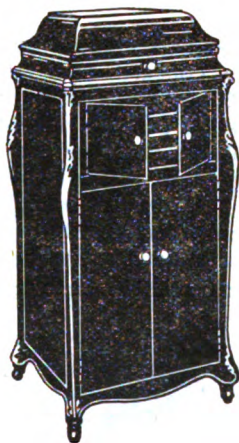
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## CONCERTO IN G MINOR, NO. 2, FOR PIANOFORTE, Op. 22.

CHARLES CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; now living at Paris.)

This concerto was composed in 1868. It was performed for the first time at a concert given by Saint-Saëns in the Salle Pleyel, Paris, on May 6, 1868. Anton Rubinstein conducted; Saint-Saëns was the pianist. The programme included Mendelssohn's overture to "The Hebrides," the second concerto of Saint-Saëns, an air by Turiotti, Massé's "L'Abeille" and a Barcarolle by Offenbach sung by Miss Brunetti; pianoforte pieces—Bagatelles by Saint-Saëns; Scherzetto by Widor, then organist at Rouen; "Le Retour" by Bizet; Chauvet's "Romance sans paroles" (repeated); a tarentelle by Victor Sieg; a mazurka by Adam Lausset; and, for the ending, Saint-Saëns's first pianoforte concerto. The *Revue et Gazette Musicale* described the second concerto as a Fantaisie for pianoforte and orchestra; it found that the first movement was in the manner of Rubinstein; the second owed much to Mendelssohn; the third fell below the preceding movements. As for the composer's playing, it was dry, lacking in charm and grace, and not always technically sure; "nevertheless he is a great, a very great musician." *Le Ménestrel* thought that the new concerto placed Saint-Saëns among the leading composers of the period.

Saint-Saëns made a tour in Germany in the fall of 1868, playing the new concerto at a Gürzenich concert in Cologne, and on October 15, 1868, at the Gewandhaus, Leipsic. Eduard Bernsdorf, the critic of *Signale*, praised Saint-Saëns's playing, but, an ultra-conservative, did not approve the concerto. Only the second movement was acceptable. He did not like an imitation of Bach in a "hyper-Romantic" spirit. He protested violently—scurulously, in fact—against the third movement. Returning to Paris, Saint-Saëns played the concerto at a Concert Populaire, December 13, 1868.



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The first performance in Boston was at a concert of the Harvard Musical Association on February 3, 1876. B. J. Lang was the pianist; Carl Zerrahn conducted. The programme was as follows: Cherubini, overture to "Faniska," Spohr, Double Symphony, Op. 121 (first time in Boston); Saint-Saëns, Pianoforte Concerto No. 2; Beethoven, overture to "Coriolanus." John S. Dwight wrote in his *Journal of Music*: "We have heard no concerto by either of the 'new' composers comparable to it in point of individuality of genius. It is very modern, to be sure, and very French; but with all its technical difficulties, which are immense, and all its sensational effects, there is a spontaneous energy of life and purpose in it which justify its existence." At this performance the Scherzo was repeated. The reference to "either of the 'new' composers" is not clear to-day, and Mr. Dwight's insistence on the "immense" technical difficulties may well astonish pianists of 1917, when technic runs in the street.

The first performance in New York was at a concert of the Philharmonic Society, December 9, 1876. Mr. Lang was the pianist; Dr. Leopold Damrosch conducted. The programme stated erroneously that this was the first performance in America. The programme was as follows: Schumann, Symphony No. 2; Saint-Saëns, Concerto No. 2 in G minor for the pianoforte; Wagner, Scene from "Die Götterdämmerung" (first time in America) "(a, Siegfried's Narrative; b, Siegfried's Death and Dead Song; c, Marcia Funèbre)"; Beethoven, Overture, "Leonore" No. 3.

The concerto was played in Boston by the composer on November 26, 1906, with the assistance of the Boston Symphony Orchestra led by Dr. Muck. The programme included also Saint-Saëns's overture to "Les Barbares," and Symphony in C minor, No. 3. Saint-Saëns played pianoforte solos: his Valse Nonchalante, Valse Mignonne, Valse Canariste, and a transcription of a symphonic andante of Haydn.

\* \* \*

Saint-Saëns sent a copy of the concerto to Liszt, who was then at Rome. Liszt acknowledged the receipt in a letter dated July 19, 1869. Three years before he had recommended Saint-Saëns as "a distinguished artist virtuoso and composer" to Franz Brendel, as "specially deserving of notice in the *Neue Zeitschrift*." "Last year he was in Leipsic, so he



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told me, and played his concerto at the Gewandhaus there. But people could not make anything out of him, and in dignified ignorance allowed him to pass." This concerto was the first, in D major, brought out in the winter of 1862. Saint-Saëns played it at a Gewandhaus concert on October 26, 1865.

In the letter from Rome Liszt thanked Saint-Saëns for the second concerto, "which I greatly applaud." He added: "The form of it is new and very happy; the interest of the three portions goes on increasing, and you take into just account the effect of the pianist without sacrificing anything of the ideas of the composer, which is an essential rule in this class of work. At the very outset the Prelude on the pedal G is striking and imposing: after a very happy inspiration you do wisely to reproduce it at the end of the first movement and to accompany it this time with some chords." Liszt then noted passages that particularly pleased him. One was "the piquant rhythm" of the second subject of the Allegro scherzando. "Possibly this would have gained somewhat by more combination and development, either of the principal subject or of some secondary subject; for instance, a little anodyne counterpoint, it seems to me, would not be out of place on pages —"; and here Liszt made a suggestion in notation for five measures. There was also criticism of pages further on, where Liszt found a void. "I should like there to be some incidence and *polyphonic* entanglement, as the German *Polyphemuses* say. Pardon me this detailed remark, dear Monsieur Saint-Saëns, which I only venture to make while assuring

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you in all sincerity that the *total* of your work pleases me singularly. I played it again the day before yesterday to Sgambati, of whom Planté will speak to you, as of an artist above the common run and even more than ordinarily *distingué*. He will let the public hear your concerto next winter, which ought to meet with success in every country." We quote from "Letters of Franz Liszt" (vol. ii., pp. 182-184), translated, often in a stiff and clumsy manner; by Constance Bache.

Liszt held Saint-Saëns in high regard until his death. He wrote to the Princess Carolyne Sayn-Wittgenstein from Weimar on April 8, 1876: "For many years I have greatly valued his talent, fully recognized. To characterize him in a word, I should say that he is the French Rubinstein—an eminent virtuoso and at the same time a very fertile composer, richly endowed, able to attempt excellence in all forms of music: symphony, oratorio, chamber music, salon music, opera. Furthermore he is an admirable organist. Personally I am more closely attached to him than to Rubinstein."\*

In Liszt's letter to the Princess on July 26, 1878, there is reference to a tragedy in Saint-Saëns's private life that has been ignored or is unknown to some, if not all, his biographers: "Good God, what a perpetual litany of afflictions and desolations for poor human beings in this vale of tears! Augusz has lost prematurely his eldest son; Saint-Saëns, his younger son, shortly after the death of the other child, who fell from a third story. Last week my friend Moritz blew out his brains in Paris, and the wife of my Dutch friend Heckmann, who was on the way to make millions, writes me that there's not enough left them to buy bread. And you, my dear, sublime, and incomparable one, you have been robbed for the fourth time at Rome."

Liszt wrote at the Villa d'Este, Tivoli, December 29, 1878, a letter to Hans von Bülow: "When you see Saint-Saëns again, please assure him of my high esteem and sincere affection. I fear that his sympathy for my works (valiantly emphasized by the concert in the Italian theatre) has contributed to the delay of his legitimate nomination to the Institut

\* Franz Liszt's "Briefe an die Fürstin Carolyne Sayn-Wittgenstein," Vierter Theil, p. 133. These volumes have not been translated into English.

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de France.\* His preferred competitor M. Massenet is fully a musical reactionary, they say. That's a very bad reason for success, but it is a peremptory one, as Joachim and company have proved. Moreover at the first ballot Saint-Saëns had the majority (13 votes) and it was only on the second ballot, that some votes scattered among neutral candidates were transferred to Massenet, on account of his opportune reactionary compromises, and assured his nomination. It will be approved by the 'Hoch-schule' of Berlin, and the greater number of conservatories, because Saint-Saëns truly created a scandal by conducting and playing Liszt's compositions. Contrary to the Scripture, we have seen for thirty years pure musicians to whom everything is impure, except the lack of integrity in their transitory judgment."

On August 21, 1885, Liszt wrote from Weimar to Saint-Saëns: "I am very grateful for the part you allow me in your book 'Harmonie et Mélodie.' For many years my lively admiration and hearty friendship have been dedicated to you; they will remain unchangeable as long as I live."

Liszt more than once named Rubinstein, Bülow, and Saint-Saëns as the greatest contemporary pianists. Bülow expressed himself freely, recklessly, in his voluminous correspondence. In a letter to Hermann Wolff of Berlin (January 22, 1886) he wrote that if it were not for rheumatic fever he would journey from Meiningen to Berlin that he might be "a tentatively volunteer policeman for Camille at to-day's *Misharmonie*." He continued: "Berlin, Berlin, I am sorry for you! All of the German operas after Wagner are not worth 'Henry VIII,' or 'Le Roi de Lahore.' Any one of Saint-Saëns's pianoforte concertos outweighs in musical contents what 'we'—Brahms of course excepted—have accomplished. Symphony by Scholz, Herzogenberg,

\* This election was on November 30, 1878, to fill the chair of François Basin. The candidates were Saint-Saëns, Massenet, Boulanger, Duprato and Louis Lacombe. The first ballot was as follows: Saint-Saëns, 12; Massenet, 12; Boulanger, 6; Membree, 2; Duprato, 1. On the second ballot Massenet received 18 votes, Saint-Saëns 13, Boulanger 3. Immediately afterwards Massenet telegraphed Saint-Saëns: "My dear colleague, the Institut has committed a great injustice."

Saint-Saëns was elected a member of the Institut, to fill Henri Reber's chair, on February 19, 1881. (He had been made a Chevalier of the Legion of Honor on August 15, 1868.)

The concert, organized by Saint-Saëns in honor of Liszt, took place at the Italian theatre on March 18, 1878. The programme included "Festklänge"; the "Dante" symphony; "Bergers à la Crèche" and "Les Magas" from "Christus"; the "Gretchen" movement from the "Faust" symphony; and the Hungarian Rhapsody in G.

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etc.=A diagram<sup>1</sup> (without humor); symphony and other works by Saint-Saëns = Titania (without sentimentalism)."

In 1890, writing to Wolff, he exclaimed, having mentioned Saint-Saëns's fourth pianoforte concerto: "What Sardouesque technic and elegance! How everything is to the purpose! How sound sense and exquisite originality, logic and grace work together in harmony! It is to be hoped that Teresa [Carreño] will play the composition accurately!"

\* \* \*

The orchestral portion of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, strings, and for the third movement a pair of cymbals *ad libitum* is indicated. The score is dedicated to Mme. A. de Villiers (*née* de Haber).

The following analysis was written by William Foster Apthorp:—

"The first movement opens with a free contrapuntal cadenza for the pianoforte alone, Andante sostenuto in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters).

"This cadenza begins with a sort of free adaptation of the old clavicin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters fortissimo with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to 'Don Giovanni' followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase in the oboe, accompanied at first by the pianoforte, then by the strings pizzicati, leads to the presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat) given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianoforte, leads to a change of tempo, *più animato*, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes

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in the right hand against slow arpeggi in the left being succeeded by more and more brilliant 'double-shuffle' octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The climax goes on, *sempre più animato* e crescendo, until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns fortissimo in G minor in the violins, violas, and 'celli in octaves against a perfect whirlwind of octaves and double arpeggi in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggi; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's

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Sonata in C-sharp minor, Op. 27, No. 2; what would be technically the first movement is omitted by the composer.

"The second movement, Allegretto scherzando, in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that of a first movement. A pizzicato chord in the strings and some rapid rhythmic pulsations in the kettledrums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or altogether. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion theme in the pianoforte, accompanied by a tremolo in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends pianissimo with a brief coda.

"The third movement, Presto, in G minor (4-4—really 12-8—time), is a brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettledrums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth notes in the wood-wind and horns. Some more subsidiary passage-work in which the 12-8 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which make way for the chattering of the wind-instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony against an

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obstinately repeated trill-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole notes, it is repeated **more strongly** in half notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement."

\* \*

The Concerto in G minor has been played at these concerts:—

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- 1883, December 8, Mme. Helen Hopekirk.
- 1888, April 7, Alfred Hollins.
- 1893, February 18, George M. Nowell.
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- 1901, April 20, Heinrich Gebhard.
- 1903, March 28, Mme. Antoinette Szumowska.
- 1909, January 23, Miss Germaine Arnaud.

# OVERTURE TO "LEONORE" No. 3, OP. 72 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera "Fidelio, oder die Eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou, l'Amour Conjugal," a "fait historique" in two acts and in prosé, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, Novem-

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ber 20, 1805, with Anna Pauline Milder,\* afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jaquino, Caché; Wachehauptmann, Meister. We quote from the original bill. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance

\* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterwards interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süssmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweler, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. Beutler's daughter was Mrs. Tippet, singer, teacher of singing, and pianist in Boston.

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Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I<sup>mo</sup>." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." But the manager of the theatre and

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friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic effect when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Hans von Bülow therefore performed the overture No. 3 at the end of the opera. Zumpe did likewise at Munich. They argued with Wagner that this overture was the quintessence of the opera, "the complete and definite synthesis of that drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act.



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This was done at Her Majesty's Theatre, London, in 1851, when Ferdinand Hiller conducted and Sophie Cruvelli took the part of Leonora;\* and when "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the overture was played before the last scene, which was counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the brilliant peroration, the little orchestral introduction to the second scene sounds rather thin. To meet the objection, a pause was made for several minutes after the overture.

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls

\*The Rev. John E. Cox says in his "Musical Recollections" (London, 1872) that this production was "well-nigh spoiled by the outrageous manner in which she dressed the character of Leonora, which was said to have brought down a well-deserved reproof from the highest personage in the land." Benjamin Lumley, then the director of Her Majesty's Theatre, says nothing about this in his "Reminiscences of the Opera" (London, 1864); on the contrary, he speaks of Mme. Cruvelli's "well deserved and unquestionable triumph." Her performance was "magnificent, both in singing and acting. The sympathies of the audience were stirred to the quick." Sims Reeves took the part of Florestan.

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are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

Overtures No. 2 and No. 3 are scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the *Allegro*, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice

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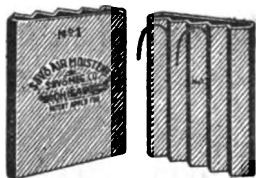
repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a widely jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the Society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

The last performance of "Fidelio" in Boston was at the Boston Theatre, February 9, 1897. The cast was as follows: Leonore, Lilli Lehmann; Marcellina, Augusta Vollmar; Florestan, Paul Kalisch; Rocco, Emil Fischer; Pizarro, Wilhelm Mertens; Fernando, Gerhard Stehmann; Jaquino, Paul Lange; 1st Prisoner, A. Lehmann; 2d Prisoner, Fritz Derschuch. Walter Damrosch conducted.

\* \*

Three overtures, then, are entitled "Leonore"; one is entitled "Fidelio." According to tradition and confirming contemporaneous speech and documents, Beethoven wished to name his opera "Leonore." He ascribed the early failures of his opera to the substitution of the title "Fidelio." "Leonore" was the title of Bouilly's libretto. It is also possible that Beethoven may have wished to compliment his friend Eleonore von Breuning, who became the wife of Dr. Wegeler, for Beethoven was tenderly attached to her. The management of the An der Wien theatre feared that his opera might thus be confounded with those by Gaveaux and Paër. A letter written by Stephen von Breuning (1806) to his sister states that Beethoven at the revival of the opera in 1806 was unable to persuade the management to put the title "Fidelio" on the bill, the title "in the original French." "The bills bore the first title, 'Leonore.'" This seems authoritative. But, as Kufferath shows ("Fidelio," Paris, 1913), "Fidelio" was not the original French title. The bills of 1805 and 1806 all have "Fidelio."



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The first edition of the German libretto has the title "Fidelio." Only the libretto of the second edition (1806) is entitled "Leonore."

The arrangement of the opera for voice and pianoforte made by Czerny, according to the advice of Beethoven in 1810, was published as "Leonore," and in the same year Breitkopf and Härtel announced in French in the *Intelligenzblatt* of Leipsic the publication of the "overture to 'Leonore.'" In the interval a second edition of the voice and piano score had been published by Brietkopf and Härtel. This was entitled "Fidelio," with "Leonore" in parentheses. Kufferath concludes: "One thing is certain: only in 1814 after the second revision did Beethoven definitely adopt the title 'Fidelio.'" A score for voice and pianoforte in those days included the airs, duets, and trios; not the finales, not the overture.

\* \* \*

Jean Nicolas Bouilly, the author of the French libretto, a pompous, foolish fellow, according to report, was born on January 24, 1763, at La Couldraye near Tours. He died at Paris, April 24, 1842. A parliamentary lawyer at Paris, he was a trustee, a judge of the civil court, prosecuting attorney at Tours from 1793 to 1797; afterwards a member of the Commission of Public Instruction at Paris, with Paray and La Chabeaussière. He resigned this position to write for the stage: bourgeois dramas, comedies, vaudevilles, and librettos. His best drama, it is thought, is "L'Abbé de l'Épée" (Théâtre Français, Paris, 1795, according to Kufferath; 1800, according to "Annales Dramatiques" [Paris, 1808]), based on an adventure of the young Comte

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de Solar, a deaf mute at birth, who having lost his way in Paris was put by the police in charge of the Abbé de l'Épée. This play was in the repertoire until the middle of the last century. Bouilly's "Madame de Sévigné" (Théâtre Français, 1805), hissed at first, but revised and then applauded, is a prototype of Scribe's "historical" comedies. "Fanchon la Vielleuse," a "comédie-vaudeville" (Vaudeville, 1800), was long a favorite. (Fanchon, who played the *vielle*\* in the streets of Paris, was well known as the Ninon of the boulevard.) His dramas are sentimental with moralizations, agreeable to the theories of Sébastien Mercier (1740-1814), who characterized the dramatic author as a legislator, the scourger of vices, and the bard of virtue. Some named Bouilly "the lachrymal poet." He wrote many librettos: for Grétry "Pierre le Grand" (1790); for Méhul, "Jeunesse d'Henri IV." (1797),

\* The *vielle* was originally the name given to a large primitive fiddle used by French troubadours in the thirteenth century. It was afterwards applied to the hurdy-gurdy, an instrument contemporaneous with this fiddle, being "in its original form simply the latter instrument adapted for playing with a wheel and handle, the intonation being regulated by a clavier on the finger-board." Early in the eighteenth century the modernized hurdy-gurdy, with six strings, five played open, thus forming a drone bass to the top-string or chanterelle, which was pressed by a key, was ranked as an instrument of high class. In course of time "the revolving wooden bridges gave place to a series of little upright wooden rods which were originally pulled and afterwards pressed against the chanterelle." The hurdy-gurdy seen in comparatively recent years in European cities generally had four strings. Mr. Forsyth says: "It is by no means a stretch of language to say that the cello, bass, and bassoon pedals, which even in modern works are used to accompany dance-rhythms, have their origin in the mechanism of the *vielle-à-manivelle*." (For a list of treatises on the *vielle* and names of musicians who composed for it, see E. Heron-Allen's article in Grove's Dictionary [revised edition, vol. v., 1910].)

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"Une Folie" (1802), "Hélène" (1803), and "Valentine de Milan" (1822); for Cherubini, "Les Deux Journées"\* (1800); for Dalayrac, "La Famille américaine" (1796); for Boieldieu, with Scribe, "Deux Nuits" (1829); for Berton, "Françoise de Foix" (1809); for Nicolo, "L'Intrigue aux Fenêtres" (1805) and "Cimarosa" (1808); for Auber "Le Séjour," with Dupaty (1813). This was the first opera of Auber represented on a public stage in Paris. The libretto of "L'Erreur d'un Moment," an opera in one act, performed by amateurs in Paris (1805) and not published, was by Monvel. The libretto of "Couvin" (1812), an opera in three acts, performed by amateurs in the theatre at the Prince of Chimay's château in Belgium, was by Népomucène Lemerrier. For an account of the relations between Bouilly and Auber, see the former's "Mes Récapitulations," his memoirs in three volumes (1836), Pougin's "Auber, ses Commencements," and "Auber" by Charles Malherbe. Bouilly's books for the young, once very popular, are many; among them are "Contes à ma Fille," "Contes aux Enfants de France," "Les jeunes Femmes," "Les Mères de Famille."

He boasted that during the Reign of Terror he did all in his power to save the "aristocrats." The idea of his "Léonore" was derived from the noble action of a woman of Touraine whom he helped. She introduced herself, disguised, into the prison where her husband was confined, and rescued him. Mme. de Lavalette was similarly successful. Her husband escaped clad in her dress. Bouilly prudently changed the scene of his opera to Spain. The libretto was published by Barba, Paris, in the year Seven (1798-99).

Bouilly states in his "Récapitulations": "The devotion of a water-carrier towards a magistrate, one of my relatives, who was miraculously saved during the Reign of Terror, inspired me with the idea of teaching the people a lesson in humanity! I therefore composed in a very short

\*"Les Deux Journées" ("The Water-carrier") was performed at the Boston Theatre by the Parepa-Rosa English Grand Opera Company, Carl Rosa-conductor, on January 24, 1872. The cast was as follows: Constance, Mme. Parepa-Rosa; Marcellina, Cara Dona; Angelena, Miss Schofield; Armand, William Castle; Antonio, Tom Karl; Michael, The Water-carrier, Ayrley Cook; Daniel, E. Seguin; Military Commanders, G. F. Hall and Ellis Ryse; Two Soldiers, Kinross and Coyle; Semos, Bartleman. This was said to be the first performance in America.

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time my piece entitled 'Les Deux Journées,' which I promptly and eagerly gave to Cherubini."

The authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished Bouilly's work and brought extraordinary success.

Maurice Kufferath in praising Bouilly's libretto, which has been called foolish, ridiculous, insists that the simplicity of the scenario is excellent, fitted to call forth expressive music; that the action is swift, well-managed, credible. "Even the disguising of Leonora as a young boy and the love that she inspires in the daughter of the jailor can be accepted as possible. Mistakes and dissimulations of this sort abound in history. The theatre has used and abused them from the middle ages, in the time of the Renaissance with Shakespeare's 'Cymbeline' down to our day." The weakness of the libretto is in the absence of a conflict of passions; there is no "good intrigue"; there is a happy ending brought about by a fortuitous circumstance, the arrival of the Minister. The two acting characters, Leonore and Pizzaro, do nothing to provoke this ending.

\* \* \*



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Pierre Gaveaux, who set music to Bouilly's libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister. As he was intended for the priesthood, he learned Latin and pursued other necessary studies. First tenor at Saint-Severin, Bordeaux, he studied under the organist François Beck and composed vocal pieces, but like the hero in the elder Dumas' "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane. He died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable; he was an expressive and even passionate actor; during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore."

The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces. At Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. Going to Paris in 1791, the next year she joined the Opéra-Comique Company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent. She died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers; that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about

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gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly; he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

\* \*

In 1802 Schikaneder, the librettist of "The Magic Flute," manager of the theatre An der Wien in Vienna proposed to Beethoven that he should write an opera for him. Beethoven accepted the proposition; the news that he was at work on an opera was published in a Viennese newspaper. The subject of the libretto is not known; the music is unknown except for a fragment found in Beethoven's papers after his death, which is supposed to be the finale of an act. Why he did not complete the work is unknown. He returned the libretto and left his lodgings in the theatre.

A story has been handed down, and is still found in biographies and essays, that Beethoven, hearing Paër's "Leonora" in Vienna, said to Paër: "Your opera pleases me; I wish to set music to it." Berlioz heard the story from Ferdinand Hiller. Hiller wrote a letter to the

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*Niederrheinische Musikzeitung* (1860, No. 24) in which he said that in his youth he often met Paër in Vienna. Paër, an extremely amiable man, talked with him about his relations with Beethoven, when he greatly admired. Beethoven, he said, sat next to him at a performance of "Leonora." Having exclaimed several times: "Beautiful!" "Interesting!" finally said to him, "I must compose it." Hiller added that Paër seemed happy and proud of the fact that he thus inspired Beethoven to write "Fidelio."

Now Paër's "Leonora" was not performed at Vienna at the time when Paër met Beethoven. Paër left Vienna in 1802 to become conductor at the Dresden Court Opera. He wrote his "Leonora" in Dresden, where it was produced October 3, 1804. Before that date the Baron Braun had ordered an opera from Beethoven, and the subject of Leonore had been determined. Paër's "Leonora" was not performed at Vienna until February 8, 1809.

No one doubts Hiller's belief in Paër's story. Either Paër "stuffed" him, or there is another explanation. Paër's "Achille" was produced at Vienna, June 6, 1801. In it is a funeral march. Beethoven, hearing it, turned to Paër, sitting next him, and said, "I must compose it."

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It is probable that Beethoven knew Gaveaux's opera "Léonore." The score was published in Paris in 1798, and a copy was found in Beethoven's library. Kufferath in his elaborate study "Fidelio" (Paris, 1913) thinks that Schikaneder may have pointed out the subject to Beethoven, or to the librettist Sonnleithner, or to Braun. At any rate Beethoven was in possession of the libretto and made sketches in the latter half of 1803. As the letter to Alexander Macco is dated November 2, 1803, might not the "unknown" opera mentioned above be "Fidelio"? Kufferath quotes this letter with reference to the first proposition of Schikaneder. Statements in his third chapter are contradictory, as he admits.

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**FRIDAY AFTERNOON, NOVEMBER 16, at 2.30 o'clock**

**SATURDAY EVENING, NOVEMBER 17, at 8 o'clock**

---

**Debussy** . . . . . "La Mer," Trois Esquisses Symphoniques

- I. De l'aube à midi sur la mer (From Dawn till Noon on the Ocean).
  - II. Jeux de vagues (Frolics of Waves).
  - III. Dialogue du vent et de la mer (Dialogue of Wind and Sea).
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**MacDowell** . . . . . Orchestral Suite in E minor, No. 2, "Indian," Op. 48

- I. Legend: Not fast; with much dignity and character.  
Twice as fast; with decision.
  - II. Love Song: Not fast; tenderly.
  - III. In War Time: With rough vigor, almost savagely.
  - IV. Dirge: Dirge-like, mournfully.
  - V. Village Festival: Swift and light.
- 

**Dvořák** . . . . . Overture, "Othello," Op. 93

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**There will be an intermission of ten minutes after the Debussy selection**

---

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*The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.*

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(Born at Saint-Germaine (Seine and Oise), France, August 22, 1862; now living at Paris.)

These orchestral pieces ("La Mer: I. De l'aube à midi sur la mer; II. Jeux de vagues; III. Dialogue du vent et de la mer,—trois esquisses symphoniques") were performed for the first time at a Lamoureux Concert in Paris, October 15, 1905. The concert, the first of the season of 1905-06, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Camille Chevillard conducted. Debussy has conducted performances.

The Sketches, dedicated to Jacques Durand, were published at Paris in 1905. Debussy first conceived the idea of writing them in 1903.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra led by Dr. Muck on March 2, 1907. "La Mer" was performed again that season by request on April 20, 1907. There were later performances on March 1, 1913, and December 18, 1915.

"From Dawn till Noon on the Ocean" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons,

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"Dialogue of Wind and Sea" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, one double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, Glockenspiel, two harps, and strings.

\* \*

These sketches are impressionistic. The titles give the cue to the hearer. As M. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations that come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, M. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitateur; his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semi-consciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated

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butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether you dispute or agree to this characterization of Debussy's art,—the comparison of his art with that of Berlioz is at least surprising if it be not inexplicable,—M. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's themes without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as translated by Thomas Taylor: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

The question for the hearer to determine is whether Debussy and the ocean are on confidential terms.

W. E. Henley wrote ("Views and Reviews: Longfellow"): "The ocean as confidant, a Laertes that can neither avoid his Hamlets nor bid them hold their peace, is a modern invention. Byron and Shelley discovered it; Heine took it into his confidence, and told it the story of his loves; Wordsworth made it a moral influence; Browning loved it in his way, but his way was not often the poet's; to Matthew Arnold it was the voice of destiny, and its message was a message of despair. Hugo conferred with it as with an humble friend, and uttered such lofty things over it as are rarely heard upon the lips of man. And so with



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living lyrists, each after his kind. Lord Tennyson listens and looks until it strikes him out an undying note of passion or yearning or regret:

Sunset and evening star,  
And one clear call for me.

Mr. Swinburne maddens with the wind and the sounds and the scents of it, until there passes into his verse a something of its vastness and its vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light; Mr. William Morris has been taken with the manner of its melancholy; while to Whitman it has been 'the great Camerado' indeed, for it gave him that song of the brown bird bereft of his mate, in whose absence the half of him had not been told to us. But to Longfellow alone was it given to see that stately galley which Count Arnaldos saw; his only to hear the steersman singing that wild and wondrous song which none that hears it can resist, and none that has heard it may forget. Then did he learn the old monster's secret,—the word of his charm, the core of his mystery, the human note in his music, the quality of his influence upon the heart and the mind of man; and then did he win himself a place apart among sea poets."

\* \* \*

Mr. Felix Borowski, the learned and instructive writer of the programme books of the Chicago Orchestra, has drawn up a list of purely

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orchestral pictures of the ocean, "which is, it is to be feared, incomplete: Among the sea symphonies are Rubinstein's 'Ocean' symphony; 'Ocean,' symphony by Ferd. Pfohl; 'Ocean,' symphony by Noetzel; 'Von der Nordsee,' by Friedrich E. Koch; 'Nordseefahrt,' by Jules de Swert; 'An die Adria,' of Franz Mikorey, and 'Sinfonia Marinarasca,' by Antonio Scontrino. 'La Mer,' by Paul Gilson, and 'Des Meeressang' by Jan Brandt-Buys, are symphonic sketches. There are symphonic poems—'Am Meer,' by Klaus Pringsheim, and 'The Great Silence,' by Alphonse Diepenbrock, which is based on the sentence of Nietzsche, 'Here is the sea; here we can forget the town.' Two symphonic sketches—'Meergus' and 'Seemorgen,' were written by Max Schillings, and, under the name of orchestral sketches, Debussy published 'La Mer.' 'La Mer' was also the title given by Glazounoff to an orchestral fantasia.

"The overtures include Mendelssohn's 'Calm Sea and Prosperous Voyage' and 'Fingal's Cave' (The Hebrides), and Alexander C. Mackenzie's nautical overture, 'Britannia.' Works not classed in the foregoing category are William H. Bell's 'Mother Carey' (Three Sailor Pieces) and Robert Radecke's 'Am Strande.'" To these pieces might be added Rimsky-Korsakoff's "Sadko," symphonic poem, and the sea-music in "Scheherazade."

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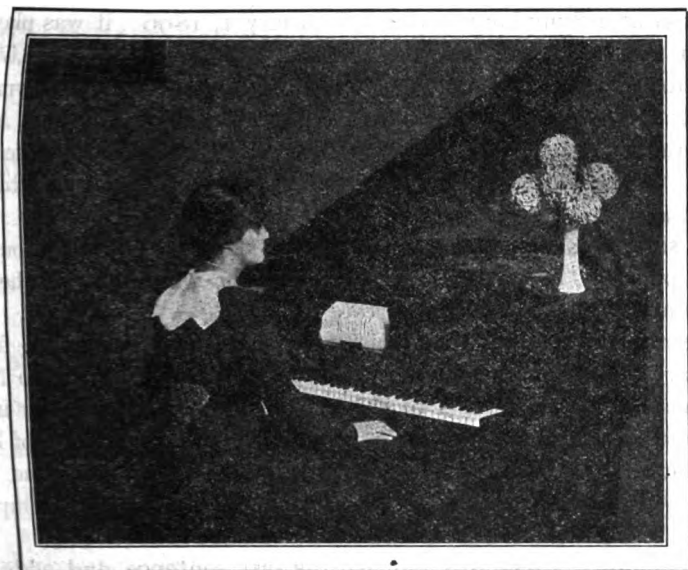
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ORCHESTRAL SUITE IN E MINOR, No. 2, "INDIAN," OP. 48.

EDWARD MACDOWELL

(Born in New York, December 18, 1861; died in New York, January 23, 1908.)

This suite was composed in 1891-92. The first performance in public was by the Boston Symphony Orchestra in the Metropolitan Opera House, New York, January 23, 1896. The suite was first played in Boston at a Symphony concert, February 1, 1896; it was played in London under Henry J. Wood, October 23, 1901, and in Liverpool the winter before. It was also performed by the Boston Symphony Orchestra in Boston on December 4, 1897, January 4, 1902, April 6, 1907, March 7, 1908, March 1, 1913, April 24, 1915. (The suite is dedicated "to the Boston Symphony Orchestra and its conductor, Mr. Emil Paur.")

This suite was designed and completed before Dvořák thought of his symphony, "From the New World." On a fly-leaf of the autograph manuscript the composer wrote as follows:—

"The thematic material of this work has been suggested for the most part by Indian melodies. Their occasional similarity to Northern European themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefni's Saga. The opening theme of No. 3, for instance, is very similar to the (presumably Russian) one made use of by Rimsky-Korsakoff in the third movement of his symphony 'Antar.'"

The composer afterwards omitted the last sentence and added for the printed score: "If separate titles for the different movements are



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desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War Time; IV. Dirge; V. Village Festival."

The Indian themes used in the suite are as follows:—

1. First theme, Iroquois. There is also a small Chippewa theme.
2. Iowa love song.
3. A well-known song among tribes of the Atlantic coast. There is a Dakota theme, and there are characteristic features of the Iroquois scalp dance.
4. Kiowa (woman's song of mourning for her absent son).
5. Women's dance, war song, both Iroquois.

The suite is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, and strings.

I. Legend: Not fast; with much dignity and character,\* E minor, 2-2. It has been said that this movement was suggested to the composer by Thomas Bailey Aldrich's Indian legend, "Miantowona"; but MacDowell took no pains to follow Aldrich's poem, incident by incident, nor to tell any particular story; "the poem merely suggested to him to write something of a similar character in music." When the suite was first played in Boston, Mr. Apthorp wrote for the Programme Book as follows: "Upon the whole, it should be said distinctly that Mr. MacDowell had no intention whatever of writing anything of the nature of 'programme-music' in this suite. What description I may give of the poetic character of the several movements is therefore not to be taken as so-called programme-headings, indicative of the poetic contents and import of the music—like the headings to the separate movements in Berlioz's 'Fantastic' or 'Harold' symphonies, or the titles of Liszt's symphonic poems—but merely as showing what

\*The indications at the head of the movements in the score are invariably in three languages, English, French, and German. The expression-marks are generally in Italian.



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the composer had in his mind while writing the music. These poetic ideas and mental pictures acted upon him far more in the way of stimulating his imagination and conditioning certain moods than in that of prompting him to attempt anything like would-be-definite tone-painting."

Mr. Lawrence Gilman, in his "Edward MacDowell" (New York and London, 1905), referring to these separate titles, speaks of the composer's "concession, in which one traces a hint of the inexplicable and amusing reluctance of the musical impressionist to acknowledge the existence of a programmatic intention in his work. In the case of the 'Indian' Suite, however, the intention is clear enough, even without the proffered titles; for the several movements are unmistakably based upon firmly held concepts of a definite dramatic and emotional significance. As supplemental aids to the discovery of his poetic purposes, the phrases of direction which he has placed at the beginning of each movement are indicative, taken in connection with the titles which he sanctions."

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theme is taken up by other instruments and developed in a free way as though for a prelude to the main body of the movement, "twice as fast; with decision," E minor, 2-2. Clarinets, bassoons, and lower strings pizzicati announce the theme in short staccato chords underneath violin trills. This theme was probably derived from the theme of the introduction by melodic and rhythmic variation. It is worked out in a crescendo that swells to fortissimo, and then diminishes, until it appears in C major in a new rhythmic variation in the strings as the second theme of the movement. After this has been developed, it appears again in a diminution of its first form. The working-out of the two more prominent forms of this one theme fills the remainder of the movement.

II. Love Song: Not fast; tenderly, A major, 6-8. One chief theme, which is announced immediately by the wood-wind, is developed, with the use of two subsidiary phrases, one a sort of response from the strings, the other a more assertive melody, first given out in D minor by wood-wind instruments.

III. In War Time: With rough vigor, almost savagely, D minor, 2-4. The chief theme is played by two flutes, in unison, unaccompanied. Two clarinets, in unison and without accompaniment, answer in a subsidiary theme. This material is worked out elaborately in a form that has the characteristics of the rondo. The rhythm changes frequently towards the end from 2-4 to 6-8 and back again. Mr. Apthorp wrote, before the composer gave the titles: "The third movement might be called a Scalp-dance; not that it is meant as a musical reflection of any special ceremonies connected with the Indian Scalp-dance, but that its general character is that of a savage, warlike ardor, and blood-thirsty excitement."

IV. Dirge: Dirge-like, mournfully, in G minor, 4-4. The mourn-

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### **NEW YORK SUN**

"In such numbers as 'Uphill' and 'Dirge for a Fallen Soldier' Treharne has combined all his characteristics in melody, rhythm and harmony."

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ful chief theme is given out by muted violins in unison, which are soon strengthened by the violas, against repetitions of the tonic note G by piccolo, flutes, and two muted horns, one on the stage, the other behind the scenes, with occasional full harmony in groups of wind instruments. "The intimate relation between this theme and that of the first movement is not to be overlooked. It is answered by the horn behind the scenes over full harmony in the lower strings, the passage closing with a quaint concluding phrase of the oboe." The development of this theme fills the short movement. Mr. Apthorp wrote: "The fourth movement is plainly an Indian dirge; but whether over the remains of a slain warrior and chief, publicly bewailed by a whole tribe, or the secret lament of an Indian mother over the body of her dead son, the listener is left to determine for himself. There is a great deal of picturesque, imaginative tinting in the movement, suggestive of midnight darkness, the vastness and solitude of prairie surroundings, and the half-warlike, half-nomadic Indian life."

V. Village Festival: Swift and light, in E major, 2-4. Several related themes are developed. All of them are more or less derived from that of the first movement. There are lively dance rhythms. "But here also the composer has been at no pains to suggest any of the specific concomitants of Indian festivities; he has only written a movement in which merry-makings of the sort are musically suggested."

\* \* \*

The music of the North American Indians has been studied by Theodore Baker, Frederick R. Burton, Arthur Farwell, John C. Fillmore, Miss Alice C. Fletcher, Henry F. Gilbert, H. E. Krehbiel, and others. There have been earnest attempts to collect, classify, and fix in notation song and dance tunes.

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According to George Catlin, who knew Indians intimately before they had the doubtful advantages of reservations, paternal government, and civilization, the North American savage knew these musical instruments,—drums, rattles, whistles, lutes; but Catlin does not describe the lutes, nor does he insist on them, and Schoolcraft denies their existence among these Indians.

The drums were like our tambourines, or they were in the shape of kegs. There is a dispute as to whether the first stage in the development of instrumental music was the drum stage or the pipe stage. It is more reasonable to suppose that the drum was the first instrument, for savages sometimes have the drum alone, but never the pipe alone; and, if they have the pipe, they also always have the drum. (The drum was the only musical instrument known among the Australians, the Esquimaux, the Behring's nations, the Samoyedes, and the other Siberian tribes, and, until recently, the Laplanders.) The North American Indians make the drum contemporaneous with the Deluge. "When the waters of the Deluge began to subside, they were drawn off into four tortoises, each tortoise receiving one quarter of the world. And these tortoises, besides serving as reservoirs, served also as drums for men to play on, by striking their backs with drumsticks. In remembrance of this event, the Eeh-teeh-Kas, or sacred drums of the medicine mysteries, are always four in number, made of buffalo-skin sewn together in the form of a tortoise, and each of them filled with water." The drum was used by the Indians to accompany songs of amusement and thanksgiving and in medicine. And, as with many savage tribes, the drum itself was often regarded as a deity, just as in the Middle Ages the bell was thought to speak, and it was dressed and bedecked with fetishistic ornaments. Schoolcraft tells a legend in which a tired Indian hunter meets spirits in the form of beautiful girls, "who each



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had a little drum which she struck with ineffable grace." What Winwood Reade wrote of the drum in venerable, mysterious Africa may be pondered by those who think the instrument monotonous: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly, with no intervals between the beats; it rattles for the marriage; it tolls for the death; and now it says, in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Tchaikowsky knew how sinister a drum might be: witness the persistent drum-beat in the trio of the second movement of the "Pathetic" Symphony and the use of the bass drum in the "Manfred" Symphony. He might well have cried out with the North American brave: "Do you *understand* what my drum says?"\*

Some who do not like Tchaikowsky call him a barbarian, a savage

\* Compare Walt Whitman's "Beat! Beat! Drums!" ("Drum-Taps," New York, 1865).

1.  
Beat! beat! drums!—Blow! bugles! blow!  
Through the windows—through doors—burst like a force of ruthless men,  
Into the solemn church, and scatter the congregation;  
Into the school where the scholar is studying:  
Leave not the bridegroom quiet—no happiness must he have now with his bride;  
Nor the peaceful farmer any peace, plowing his field or gathering his grain;  
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.  
Beat! beat! drums!—Blow! bugles! blow!  
Over the traffic of cities—over the rumble of wheels in the streets;  
Are beds prepared for sleepers at night in the houses?  
No sleepers must sleep in those beds;  
No bargainers' bargains by day—no brokers or speculators—Would they continue?  
Would the talkers be talking? Would the singer attempt to sing?  
Would the lawyer rise in the court to state his case before the judge?  
Then rattle quicker, heavier drums—you bugles wilder blow.

3.  
Beat! beat! drums!—Blow! bugles! blow!  
Make no parley—stop for no expostulation;  
Mind not the timid—mind not the weeper or prayer;  
Mind not the old man beseeching the young man;  
Let not the child's voice be heard, nor the mother's entreaties;  
Make even the restles to shake the dead, where they lie awaiting the hearses,  
So strong you thump, O terrible drums—so loud you bugles blow.

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for his use of the drum. They resemble Danfodio, who attempted to abolish the music of the drum in Africa.

Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some, who insist that knowledge and use of the pipe were first; but his chapter on the drum is not only ingenious and learned: it is eloquent. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." (See "A History of Music" by John Frederick Rowbotham, vol. i. pp. 1-34. London, 1885.)

The whistles or pipes of the Indians were the "mystery whistle," on which no white man could play, but which produced liquid and sweet tones; the war whistle; and the Winnebago wooing-pipe, or flute. "In the vicinity of the Upper Mississippi, a young man will serenade his mistress with it for days together." He sits on a rock near the wigwam, and blows without intermission, "until she accedes to his wishes, and gives him her hand and heart." Among all savage nations the love call is the only definite purpose for which the flute is employed outside its use as a musical instrument. There are the Formosa wooing-flute, the Peruvian wooing-flute, and the Gila wooing-flute. The Indian woman met by a rude Spanish wooer late one night in a street of Cuzco said, "For the sake of God, sir, let me go; for the flute that you hear in yonder tower is calling me with such tenderness and passion that I cannot say no to the summons of the man playing it; Love constrains me to go there, that I may be his wife, and that he may be my husband."

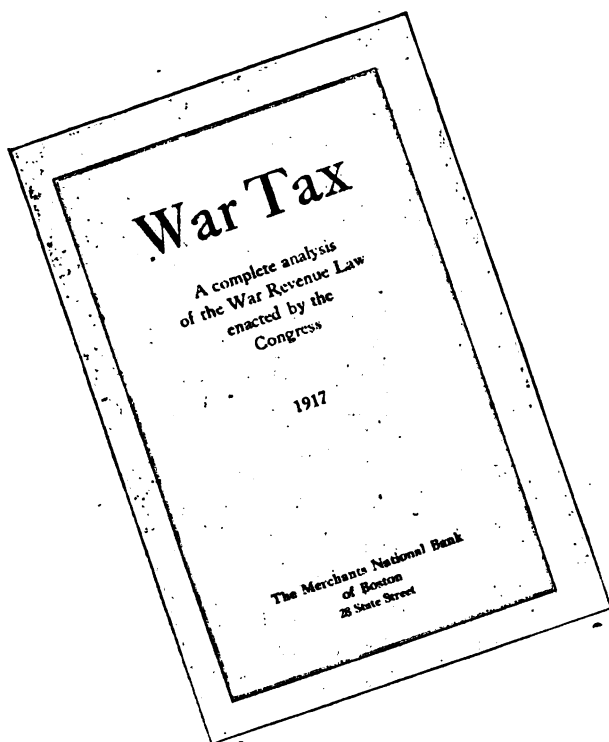
There were one-stopped war whistles; there were deerskin flutes of

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three, four, and six holes. The rattles were used to mark time. Both vocal and instrumental music were used in the dance.

Catlin says of the vocal music of the North American Indians: "For the most part of their vocal exercises there is a total absence of what the world would call melody, their songs being made up chiefly of a sort of violent chaunt of harsh and jarring gutturals, of yelps and barks and screams, which are given out in perfect time, not only with 'method (but with harmony) in their madness.' There are times, too, as every traveller of the Indian country will attest, if he will recall them to his recollection, when the Indian lies down by the fireside with his drum in his hand, which he lightly and almost imperceptibly touches over, as he accompanies it with his stifled voice of dulcet sounds that might come from the most tender and delicate female." In another place Catlin speaks of "quiet and tender songs, rich in plaintive expression and melody."

It has been stated plausibly that song in its rudest state was influenced and shaped by the story-teller, who grew excited as he told some legend or warlike adventure, or boasted of his own glory; for in his excitement he would begin to intone, and the tonal unsteadiness of speech was thus corrected. There was then one note, and some say that the first musical note was G. "At the present day," as Mr. Rowbotham claims, "the songs of savages are nearly all at this pitch, that is to say, with G for the keynote, and those savages who have only one note in their music always have G for that one note." Chanting in impassioned speech led to isolation of the tone, and the savage aware of tone apart from speech sought to vary his pleasure. A two-note period was the next step. Then came a period of three. This little scale was extended, and it was made up of the Great Scale of three notes and the Little Scale of two notes. Thus vocal music passed through three stages in the evolution of the scale, "the Isolating, where the Great Scale and the Little Scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages, and of the Chinese; the next stage is the Agglutinative Stage, when these two scales are agglutinated by the insertion of the fourth; and the Inflectional Stage, when by the insertion of the seventh the scale is enabled to pass naturally to the octave above, and to modulate to a new scale on the keynote of its fifth." ("A History of

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Music," by John F. Rowbotham, vol. i. p. 107; see also pp. 70-138.) Mr. Rowbotham insists that most of the North American Indians were in the Agglutinative Stage; they made use of only six notes, and, if the Story told among them was the prose of music, the Dance was the verse.

Miss Fletcher in her "Indian Story and Song" (Boston, 1900) says: "Music enveloped the Indian's individual and social life like an atmosphere. There was no important personal experience where it did not bear a part, nor any ceremonial where it was not essential to the expression of religious feeling. . . . This universal use of music was because of the belief that it was a medium of communication between man and the unseen. . . . In fact, the Indian sang in every experience of life from his cradle to his grave. . . . Indian singing was always in unison; and, as the natural soprano, contralto, tenor, and bass moved along in octaves, the different qualities of tone in the voices brought out the overtones and produced harmonic effects. . . . Close and continued observation has revealed that the Indian, when he sings, is not concerned with the making of a musical presentation to his audience. He is simply pouring out his feelings, regardless of artistic effects. To him music is subjective: it is the vehicle of communication between him and the object of his desire. Certain peculiarities in the Indian's mode of singing make it difficult for one of our race to hear intelligently their songs or to transcribe them truthfully. There is no uniform key for any given song, for the Indians have no mechanical device for determining pitch to create a standard by which to train the ear. This, however, does not affect the song; for, whatever the starting note, the intervals bear the same relation to each other, so that the melody

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itself suffers no change with the change of pitch. Again, the continual slurring of the voice from one tone to another produces upon us the impression of out-of-tune singing. Then, the custom of singing out of doors, to the accompaniment of the drum and against the various noises of the camp and the ever-restless wind, tending to strain the voice and robbing it of sweetness, increases the difficulty of distinguishing the music concealed within the noise—a difficulty still further aggravated by the habit of pulsating the voice, creating a rhythm within the rhythm of the song. Emotion also affects the rendering of Indian music. This is especially noticeable in solos, as love-songs, where the singer quite unconsciously varies from a quarter to a whole tone from the true pitch. On the contrary, emphasis sharpens the tone. If, however, these peculiarities are imitated to him, the Indian immediately detects, and declares them to be wrong, thus betraying his unconsciousness of his own inaccuracies in endeavoring to strike a plain diatonic interval."

## NOTES ON THE INDIAN MUSIC.

BY HENRY F. GILBERT.

In the course of my work in transcribing Indian melodies from phonographic cylinders, one of the first things to impress me was the impossibility of representing these melodies accurately by means of our ordinary musical notation. The principal reason for this difficulty is that while our notation provides for the representation of certain definite degrees of pitch (and those only), the Indian habitually sings degrees of pitch for which we have no symbols. For instance, we can represent *e* (330 vibrations per second) and *f* (335 vibrations per second), but when the Indian sings a tone lying somewhere between these two, our notation is powerless to represent this tone with accuracy.

In such cases I have written that note which most nearly approximated the tone sung by the Indian. A notation could easily have been

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invented which would have permitted the more accurate expression of Indian melody, but this would have been of questionable value. If the Indian deliberately uses a different scheme of tones and intervals from that of the civilized races, as has been suggested, one would naturally expect this difference to stand out clearly, or at least noticeably, in the course of several repetitions of the same song. But in the examination of more than sixty songs much variation appears in the repetitions of each one. As a general rule the repetitions fail to agree in length, rhythm, or accuracy of intonation; frequently they agree only in general contour. It can truthfully be said that in the case of the phonographic records examined by me no song is ever repeated twice exactly alike. Any single tone is liable to vary up or down at least a quarter of a tone, and in some cases the variation is as much as a full tone. It is more than likely that the Indian is somewhat blindly groping for the diatonic intervals which form the basis of civilized music, and that his deviations therefrom are not caused by a conscious disregard of them so much as by his inability to intone them accurately. In many instances, however, he is quite successful in his use of the usual diatonic intervals, and while he very rarely uses the complete diatonic scale, he frequently uses five or even six of the tones composing it.

But there is a great difference in his manner of using these tones from that of the civilized man. In the melody of civilized man the tones are all related to a central tone called the tonic or key-note, and however widely they may wander from this key-note, a definite relationship to it is always preserved, the melody usually ending upon the key-note itself. This relationship among the tones of a melody produces a definite musical atmosphere called a tonality or key. Among the Indians this sense of tonality is largely lacking. In the majority of songs no key is established which lasts throughout the song. Here and there a few measures definitely indicate a particular key, but the sense of this key is usually lost before the song ends. In many of the songs no key whatever, as we understand it, is established, such songs being more or less rhythmic yells upon certain tones, and sounding much as if they were intended for incantations rather than songs. An occasional song is found, however, in which the sense of tonality is quite perfect.

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Although rhythm is of great importance to the Indian, it is my belief that he has not consciously developed any very complicated rhythmic schemes. All the rhythmic schemes which have come under my observation seem to be very simple, and the complexities which have arisen seem to me to have been purely accidental. When a song is accompanied by a drum-beat, it usually happens that the drummer keeps time in the most rigid and inflexible manner throughout the song. The singer, on the contrary, will introduce ritards, accelerandos, pauses of different length, and numerous variations of time. There consequently arise many complicated rhythmic relations between the drum-beat and the melody. But inasmuch as both singer and drummer start with evident agreement as regards time and accent, it is quite probable that the subsequent complications are accidental rather than intentional.

The Indian's manner of singing has much to do with the peculiar character of his music. Embellishments such as grace-notes, trills, and shakes abound. Pure sustained tones are somewhat rare. Most long tones are broken up by a kind of fluttering or pulsing of the voice. In most instances this has been carefully indicated in the transcriptions. The Indian is also addicted to an exaggerated use of portamento, or the slurring of one tone into another. Instead of singing one definite tone after another he is very apt to glide from one tone to the next, producing the impression that he is feeling his way among the intervals.

The Indian singer also takes many liberties with the time. Although rhythmic values are fairly well preserved, he introduces ritards and accelerandos, and sometimes a long ritenuto, causing the end of a song to be sung at a much slower rate than the beginning. On the other hand, songs that accompany dancing or other rhythmic movements are sung in strict time.

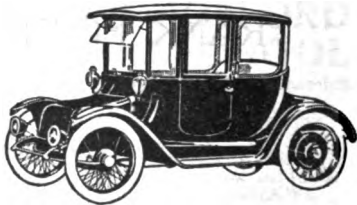
It is impossible, especially while listening to those Indian melodies of which the tonality is more or less perfect, to escape the conviction that the primitive music has been considerably influenced by the Indian's contact with the white man. In Nature melody is represented by the songs of birds, the sighing of the wind in the forest, the babbling of mountain brooks, and there is no doubt that the Indian in his first attempts at melody making was largely influenced by such sounds.



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Songs such as "Wind in the Pines" and the "Pelican Medicine-song" bear eloquent witness to his tendency to imitate natural sounds. But with the coming of white men a new musical element was brought to him; the element of tonality. Tonality is present in even the simplest folk-song sung by the rudest pioneer, and it is but natural that the Indian should imitate the songs of the pioneers just as he had imitated the sounds of Nature. It is well known with what patience and perseverance the early Jesuit missionaries taught the Indians to sing church hymns, and when one listens to certain songs it seems certain that the Indian music of the present day shows this influence.

## ENTR'ACTE.

### SIMPLICITY IN MUSIC.

(From the *London Times*, April 21, 1917.)

Tolstoy, in his "What is Art?" has placed it on record that he received a far stronger artistic impression from hearing a choir of peasant-women singing to celebrate his daughter's marriage than from a well-known pianist's performance of Beethoven's Op. 110. He could appreciate music as well as any connoisseur.

This observation at once raises the question of the true significance of simplicity in music or in any other art. It is impossible to quarrel with Tolstoy's opinion, because obviously, in certain circumstances,

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1. Overture to "Nabuccodonosor," VERDI. Quartet. 2. Intermezzo, "Easterday," V. RAGONE. Quartet. 3. "Ballade" in G minor, CHOPIN. Miss Baird. 4. "Introduction and Polonaise," DEMERSEMAN. Mr. Belgiorno. 5. "The Lost Chord," SULLIVAN. Quartet and piano. 6. Soli for Piano: a. Albeniz, CADIE; b. Poissons d'Or, DEBussy; c. 2 Etudes, BORTKIEWICZ. Miss Baird. 7. Quartet from "Rigoletto," VERDI.

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an unrehearsed "impromptu" effect will be far more emotionally striking than a finished artistic representation. Tolstoy was wrong in trying even to compare the two. It is not criticism to say that nature is less artificial than art, and therefore better—you cannot compare a sunset with a symphony. If art were absolutely simple it would be barely articulate. The simplicity of a work of art does not so much depend on its freedom from artificiality—which is irrelevant—as on the perfect blending of its form and content.

There are two kinds of simplicity in music—simplicity of conception and simplicity of method. The two are by no means always present together. Music which makes a simple appeal, or which is structurally simple as to outlines, may be extremely complex in its detail. On the other hand, emotionally complex effects in music may be obtained by simple technical means. Thus, much, if not all, of Mozart's music is simple in texture; but its emotional range is practically unlimited. Conversely the works of Richard Strauss are almost without exception simple in their broad outlines, but intensely complex in treatment. The most striking exception in the case of Strauss is perhaps the *Elektra*, where the music, owing to its subject-matter, is as complex psychologically as it is technically. On the other hand, "Don Juan," "Tod und

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Hats to sit in, to stand in, to call in;  
And some to do nothing at all in.

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Verklärung," and even "Ein Heldenleben," are all essentially simple in conception. The complexity of their musical texture is purely a question of method. In the same way, Brahms, for all his crabbedness of technique, is no more emotionally varied than were Haydn, Bach, Beethoven, and the whole of the "classical school."

Music that is simple both in outline and in detail obviously forms an enormous class to itself, ranging from Haydn to the latest popular ballad; and music that is complex both in outline and in detail forms one almost as large. There can be no doubt that the majority of good music is to be found in the first class; though class two is interesting as representing the striving to find a short cut to Parnassus.

As regards music for children, simplicity is all-important but difficult of achievement. The modern French school has been conspicuously successful in this field. The writer knows of no more completely satisfactory simple music of this kind than Ingelbrecht's "La Nursery," consisting of two volumes of piano pieces for four hands, in which the left hand is laid out for the master and the right for the pupil. All these pieces are based on well-known nursery rhymes or traditional songs, and the composer has provided with extraordinary skill the richest and most harmonically varied accompaniments without ever obscuring the natural simplicity of the tunes. The result is an artistic triumph on a small scale. Gabriel Grovlez has also been successful in his children's pieces; but Debussy's "Children's Corner," though charming musically, is so essentially fantastic, and even sophisticated, that it is by no means sure to appeal to children—perhaps the most exacting of critics.

For to be simple successfully is far harder than to succeed in being complex. Failure means disaster when the goal is simplicity. For from the simple to the merely banal is a short step, but complexity is often dubbed "interesting," even when it does not quite "come off." Simplicity, if it is to succeed, must be unconscious; complexity cannot be.

There are, however, instances in music of complexities in technique which seem to have been inspired. It is impossible to believe that nothing but conscious calculation went to the fashioning of things like

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the "Queen Mab" Scherzo of Berlioz, the battle-scene in "Heldenleben," or some of the most amazing of Bach's fugues. In the same way the almost magical technical accomplishment of great executive artists seems to be inspired, or acquired in some way unconsciously from without. The technique of great painters, sculptors, or poets is of the same order. The most perfect technique does not obscure the thought which it has to express; it renders it more clear. This is why obscurity of thought expressed simply is rare, if not non-existent, in art, while a clear thought expressed obscurely is far more common, and is often due to imperfect technique. That it is not always so due has been shown in the case of Richard Strauss and Berlioz (to name only two) among musicians. This love of complexity is, however, a matter of individuality, of delight in craftsmanship for its own sake. Complexity in music has a legitimate place, though it often degenerates into either striving after effect, or dry crabbedness.



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(Born at Múhlhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This overture is the third section of Dvořák's triple overture, "Nature, Life, Love." The first is known in concert-halls as "In der Natur," Op. 91, the second as "Carneval," Op. 92. The three were written to be performed together. The first performance was at Prague, April 28, 1892, at a concert of public farewell to Dvořák before his journey to America. Dvořák conducted.

The first performance in America was at the concert given October 21, 1892, under the auspices of the National Conservatory of Music of America at the Music Hall, 57th Street and Seventh Avenue, in honor of Dvořák, who then made his first public appearance in this country. The solo singers were Mme. de Vere-Sapio and Emil Fischer. The orchestra was the Metropolitan. Richard Henry Warren conducted "America"; Colonel T. W. Higginson delivered an oration, "Two New Worlds: the New World of Columbus and the New World of Music"; Liszt's "Tasso" was conducted by Anton Seidl; the Triple Overture and a "Te Deum" (written for the occasion) were performed under Dvořák's direction. The programme stated erroneously that the Triple Overture had not yet been performed in public. The programme also described the work. It is said that this originated with Dvořák. The description is at times curiously worded. . . . Desdemona is represented as "retiring" instead of "going to bed." \* "This composition, which is a musical expression of the emotions awakened in Dr. Antonin

\* Richard Grant White said: "If you are going to bed, say so, should there be occasion. Don't talk about retiring, unless you would seem like a prig or a prurient prude."

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"Othello" was described as follows (the programme was signed E. Emerson):—

"If the first two parts represented the impressions of Nature and Life as gay and stirring in general, the third overture lets Love appear as a serious and burning passion. The composer has tried to express some of the emotions engendered in him by the final scenes of 'Othello' as an embodiment of both the gentlest and the fiercest expressions of love. The composition is by no means a faithful musical interpretation of the Shakespearean lines, but rather an after-reverie of a man whose imagination has been kindled by the theme of the play. Although the main part is in F-sharp minor, as befits the serious and fiercely intense character of Othello's passion, it begins with a chorale-like dominant in C-sharp, the prayer of Desdemona before retiring. While she is still praying for herself and for her husband, weird sounds in the orchestra suddenly announce the approach of the murderer. This is but an effect of the imagination, however, for presently the prayer of Desdemona continues until she falls asleep. Once more the orchestra announces the approach of Othello. This time it is he. He pauses at the threshold. He enters the room, looks long at Desdemona and kisses her. Desdemona awakes, and then follows the cruel, pathetic scene between Desdemona and the Moor:

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“‘Alas, why gnaw you so thy nether lip?  
Some bloody passion shakes your very frame.’”

Her entreaties are answered by the deep threats of Othello. Gradually the imaginary conversation becomes tinged with a note of melancholy, and a regretful love scene ensues, according to the composer, till the Moor's jealousy and mad revenge gain the upper hand again. This motive is worked out at some length in the elaboration, and especially the deep notes of Othello's lion-like anger are sounded repeatedly.

“In the end he restrains himself no longer. The scene of anguish follows. Desdemona throws herself at his feet:

“Des.—‘Kill me tomorrow; let me live tonight!’

“Oth.—‘Nay—’

“Des.—‘But half an hour!’

“Oth.—‘Being done, there is no pause.’

“Des.—‘But while I say one prayer!’

“Oth.—‘It is too late.’ (*He stifles her.*)

“Othello rises from the deed, and looks wildly about him. Then comes the wild, remorseful reflection that he may have been deceived.

“‘ . . . Had she been true,  
If Heaven would make me such another world  
Of one entire and perfect chrysolite  
I'd not have sold her for it.’

The chorale motive of Desdemona's appeal surges up from the overlying themes, this time in the deep tones of Othello. It is his turn to make his last prayer.”

\* \*

“Othello” is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, harp, and strings. There

\*The quotations are here given as in the programme, not as in the tragedy.—P. H.

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PROGRAM

MYSTICISM

La Cathedrale Engloutie by *Debussy*

ROMANCE

The F minor Ballade by *Chopin*

TEMPERAMENTS

A-flat waltz of *Chopin*

An Impromptu by *Faure*

Two preludes of *Chopin*

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and l'Isle Joyeuse by *Debussy*

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"I know thy works and tribulation and poverty (but thou art rich) . . . and charity and faith and thy patience . . . and he that overcometh unto the end to him will I give power over nations . . . and I will give him the morning star."—*Revelation*.

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is an Introduction, lento, F-sharp minor, 4-4. The main body of the overture is an Allegro con brio in F-sharp minor, 3-4. After a pre-luding on figures from the first theme, a crescendo leads to the theme itself announced fortissimo by full orchestra (without trombones). After a modulation to F major the second theme is sung by oboe and first violins. There is hardly any free fantasia section. The development in the recapitulation section is free.

"In der Natur"—William Foster Apthorp translated this "On Nature's Bosom" or "'Mid Natural Scenery"—was performed in Boston for the first time at a Symphony concert, December 7, 1895; "Carneval," at a Symphony concert, January 5, 1895; "Othello," at a Symphony concert, February 6, 1897. At the first performance in Prague, "Life" ("Carnival") was entitled "Bohemian Carnival."

The "Othello" overture was performed in Boston at the Symphony concert in memory of Dvořák, October 15, 1904, Mr. Gericke conductor.

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THE LOTUS ISLES  
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## Sixth Programme

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FRIDAY AFTERNOON, NOVEMBER 23, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 24, at 8.00 o'clock

---

PROGRAMME  
TO BE ANNOUNCED

---

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FRIDAY EVENING, NOVEMBER 23

### PROGRAM

If thou be near	Bach
Sleep, why dost thou leave me?	Handel
Les Abeilles	
Le Papillon	
L'Oasis	Fourdrain
Carnaval	
Vöglein, wohin so schnell	Lassen
Kanzonetta	Loewe
Wiegenlied	Reger
Es träumte mir ich sei dir theuer,	Brahms
Ein Traum	Grieg

Le Nil (avec flute)	Leroux
Romance	Debussy
L'Oiseau Bleu	Jacques-Dalcroze
Phidylé	Duparc
Soir païen (avec flute)	Hüe
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NOTES BY PHILIP HALE



FRIDAY AFTERNOON, NOVEMBER 23

AT 2.30 O'CLOCK

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FRIDAY AFTERNOON, NOVEMBER 23, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 24, at 8 o'clock

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Haydn . . . . . Symphony in D major, "The Chase"

- I. Adagio: Allegro.
- II. Andante.
- III. Menuetto: All.gretto.
- IV. Finale: "The Chase."

Mozart . . . . . Aria, "L' amerò, sarò costante," from "Il Rè Pastore"  
(Violin obbligato by Mr. WITEK)

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Strauss . . . . . Aria of Zerbinetta from "Ariadne on Naxos"

Berlioz . . . . . "Romeo and Juliet," Dramatic Symphony with  
Chorus, Solo Voices, and prologue in Choral  
recitative, after Shakespeare's tragedy, Op. 17

- (a) Queen Mab: Scherzo.
  - (b) Garden Scene.
  - (c) Ball at Capulet's.
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**SYMPHONY IN D MAJOR, "THE CHASE" . . . . . JOSEPH HAYDN**

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna,  
May 31, 1809.)

This symphony was written at Esterházy in 1781. It was first performed there, according to tradition, at a concert given after the return of Prince Nicolaus Esterházy from Paris, where he had made a long visit.

To give his princely employer the greater pleasure, Haydn used for the last movement of this symphony the introduction to the third act of his opera, "La Fedeltà Premiata." This movement, "La Chasse," gave the name to the symphony. In Haydn's catalogue of his works the first movement and the finale of "The Chase" are entered thematically as independent symphonies.

As C. F. Pohl remarks, the Prince, no doubt, was especially fond of the excerpt from the opera, which was produced in October, 1780, at the beautiful new theatre which replaced the old one, burned on November 18, 1779. The theatre was opened October 15 with a performance of the tragedy, "Julius von Tarent," with a prologue. The opera, "La Fedeltà Premiata" ("Fidelity Repaid"), was probably produced on October 16.

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The chief singers were Teresa Tavecchia, Costanza Valdesturla,\* Anna Jermoli, Dichtler, Jermoli, Bianchi, and Pesci. The opera, translated into German, was performed at Vienna, December 18, 1784, at Pressburg 1785-87, at Graz in 1792 and 1793.

The story of the opera is a tale of the goddess Diana slighted on the plain of Cumæ. The nymph Nerina had vowed herself to Diana, and in token had adorned her statue with a golden wreath; but she fell in love with a mortal, an attendant in Diana's temple, threw the wreath into a stream, and ran off with her beloved. The enraged goddess sent a plague upon the land, and told the folk through an oracle that a pair of lovers should be sacrificed yearly to a sea monster, and that Cumæ would not be in peace until some one should, of his own accord, offer himself as a sacrifice. There are many love intrigues in the action of the opera. It is enough to say that a faithful lover proposed himself as victim, to save his sweetheart, whom, through the treachery of a rival, he believed faithless. Diana, appeased, punished the guilty and rewarded the just. The parts of Nerina and Diana were taken by Costanza Valdesturla.

At the same concert, in honor of the Prince's return, a chorus by Haydn, "Al tuo arrivo felice," was sung, and for this the composer used a movement from one of his baryton† trios.

This symphony, scored for flute, two oboes, two bassoons, two horns, and strings, is catalogued as No. 15 in Sieber's, No. 48 in the Library of the Paris Conservatory, No. 7 in André's, No. 5 in the list of Rieter-Biedermann, and No. 40 in the chronological-thematic list drawn up by C. F. Pohl. It is the first of five symphonies written in 1781.

The first movement opens with an introduction, Adagio, in D major, 3-4. (In Grove's thematic catalogue this introduction is marked Largetto, and the date of composition is given erroneously as 1780.)

\*Costanza Alessandra Ottavia Valdesturla, born at Pisa, after triumphs in Italy was engaged at Esterházy from July, 1779, to July, 1785. From Esterházy she went to Leipzig to sing at the Gewandhaus concerts, which were conducted from 1785 to 1810 by the composer and cantor of St. Thomas, Johann Gottfried Schicht (1753-1823). The first year she gave much satisfaction; she received 650 thalers, and Schicht married her in July, 1786, so that she might not be persuaded to leave Leipzig. Her yearly salary for the next seven years was 550 thalers, for the following five years 400, for the last five years 250; she then received a pension of 200 thalers until she died, on July 19, 1809, at the age of fifty-one years and eleven months. She sang Beethoven's "Ah, perfido!" September 29, 1799, the first time Beethoven's name appeared on a Gewandhaus programme; but Mrs. Duschek, for whom the aria was written, had sung it at the Leipzig theatre in 1796. Schicht wrote of his wife, who bore him four daughters: "The cities Pisa, Florence, Bologna, Prato, Sienna, Leghorn, Faenza, and Esterházy . . . still have living witnesses to tell how her beautiful, sonorous voice and her expressive singing worked their will on the hearts of her hearers. Modesty forbids me to say more in her praise. Yet I will add this: she sang for nineteen years in the chief concerts of Leipzig."

†Baryton, Paridon, Paraton, Barydön, viola di Bardona, viola di fagotto. This was a favorite instrument of the Prince Esterházy. It was a bass viol strung with six or seven strings of gut and from fourteen to sixteen or even eighteen sympathetic strings of metal. The latter passed under the bridge of the strings of gut, and were fastened by little clasps to a bar fixed across the board. The instrument in form and character came nearer to the viola di gamba than any other, and it is not unlike the viola bastarda with sympathetic strings described by Praetorius. For a full description of it see C. F. Pohl's "Joseph Haydn," vol. i. pp. 249-257 (Leipzig, 1878), Vidal's "Les Instruments à Archet," vol. i. p. 52; and there is a discussion of the manner of tuning as well as a good illustration of the instrument in Mahillon's catalogue of the Instrumental Museum of the Brussels Conservatory (vol. i. pp. 324-326, Ghent, 1893). There is an unlikely story that the baryton was called viola di pardon (perdone) because the inventor, sentenced to death, was pardoned for this invention. Haydn wrote a great number of pieces—at least one hundred and seventy-five in all—for the instrument. Fire destroyed many of them in 1774, but nearly a hundred divertimenti for baryton, viola, and cello and a duet for two baritones were preserved. The tone of the instrument was melancholy and mysterious. A Viennese, who had been inimical to music until he heard the barytonist, Franz, confessed to him that he was converted, "and likened the effect of the baryton to that of pineapple: 'You hear, and do not know what you hear, for everything harmonizes in various ways.'"

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The second movement, Andante, G major, 2-4, has a true folk-song theme, which is heard throughout, either in varied form, or with changed orchestration.

The third movement, Menuetto, Allegretto, D major, 3-4, is simple, with a bassoon solo in the Trio, which is in the tonic.

The Finale, "The Chase," is in D major, 6-8. It begins with the first theme announced forte by the whole orchestra in unison and octaves. The antithesis is in full harmony. The second theme consists of eight measures of hunting-call in oboes and horns. The movement dies slowly away in pianissimo.

This symphony, which Haydn himself arranged for pianoforte, was soon known beyond the frontier. It was performed with great success in Paris, London, and even Naples. The first performance at the Boston Symphony concerts was on March 4, 1899.

"Hunting symphonies" were at the time, and before this, exceedingly popular. There were such compositions by Leopold Mozart, Stamitz, Gossec, Mascheck, Wranitzky, Rosetti. Gossec's "La Chasse," in D major, for two oboes, two clarinets, two bassoons, two horns, and strings, was for a long time the most celebrated of his



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orchestral works. Three of the four movements—the first, Allegro, tempo di caccia; the second, Allegretto; the finale, Tempo di caccia—are in 6-8. The finale, as some say, suggested to Méhul his once famous overture to “Le jeune Henry” (1797), the overture better known as “La Chasse du jeune Henry”; for not only are the horn-calls which form the peroration of the overture in Gossec’s symphony, but the first measures of Gossec are very like the initial theme of Méhul’s allegro, in harmonic treatment as well as in melodic contour. Gossec’s symphony was written for the Concert des Amateurs at Paris between 1770 and 1773. It is interesting to note that at the same period he wrote a symphony in D, scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings,—unusually rich symphonic orchestration for those years.

Haydn’s favorite amusements while he lived in Hungary were hunting and fishing. He once brought down at a shot three hazel-grouse, and was mightily pleased to learn that they were served at Maria Theresa’s table. Griesinger told other stories of Haydn’s fortune with a gun. Haydn could not learn to ride, and after a bad fall on Count Morzin’s estate he never mounted a horse,

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Her first appearance in Boston was as Oscar in "Un Ballo in Maschera," performed by the Metropolitan Opera Company in the Boston Opera House, April 18, 1916. She sang in concert at Symphony Hall, November 4, 1917: "Ah, fors' è lui" from "La Traviata"; songs by Massenet, Granados, and Scandinavian folk-songs.

**ARIA, "L' AMERÒ," FROM "IL RÈ PASTORE."**

**WOLFGANG AMADEUS MOZART**

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

"Il Rè Pastore" ("The Shepherd King"), an operā, described also as a "drama per musica" and as a "dramatic cantata," in two acts, text by Metastasio, music by Mozart, was composed at Salzburg in 1775, and produced there on April 23 of that year. The aria is sung by Aminta, the shepherd king. We do not know the name of the singer who created the part. He was probably a male soprano, for it was the custom of that period for male sopranos to take the part of classical and mythological heroes.

The aria in the autograph score is characterized as "Rondo." Andantino, E-flat major, 3-4. The accompaniment is scored for two

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flutes, two English horns, two bassoons, two horns, solo violin, and strings. The original text is as follows:—

#### AMINTA.

L' amerò, sarò costante:  
Fido sposo, e fido amante,  
Sol per lei spirerò.  
In sì caro e dolce oggetto,  
La mia gioja, il mio diletto,  
La mia pace io troverò.

Mr. Apthorp thus Englished the lines in prose:—

AMINTA: I will love her, I will be constant; a faithful husband, a faithful lover, only for her will I breathe. In so dear and sweet an object, I shall find my joy, my delight, my peace.

The chief theme returns thrice, relieved twice by a second melody (first in major, then in minor), and the rondo concludes with a coda.

Pietro Trapasso, the Abate Metastasio, wrote the poem, "Il Rè Pastore," at Vienna for a court performance at Schönbrunn, near that city, in 1751. He wrote to his dear friend, Farinelli, the illustrious singer, about the preparations. He was summoned by the Emperor from Moldavia to Vienna, "as it was determined that the opera for the ladies, which was to have come out in December, should be represented in October. So that, with the blessed remains of my defluxion and other numerous complaints, I am here in the midst of a crowd of tumultuous applications. For besides instructing four young ladies, who are quite novices, both in the language and use of the stage, the weight of the director of the music falls on my poor shoul-



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ders, without my deriving from it either honor or advantage. This is one of the court phenomena, in which, without the least crime, I shall suffer all the penalty. You know what it is to be a stage rudder; it is therefore needless to describe to you my situation. . . . I send you the words before they are published, not only as my dear Gemello has the preference in this, as well as in the rest of my heart, but because it seems very fit for his purpose."

From a letter written October 27, 1751, in which Metastasio complains, "They are all crucifying me at this moment," it seems that the opera was given for the first time that night.

Metastasio wrote to Farinelli in November of that year: "I comfort myself with the hope that 'Il Rè Pastore,' which I sent you the instant it came out of the press, will answer your purpose extremely well. It is gay, tender, amorous, short; and has, indeed, all the necessary requisites to your wants. No representation here is remembered to have extorted such universal applause. The ladies who performed in it did wonders, particularly as to action. The music is so graceful, so well adapted, and so lively, that it enchants by its own merit, without injuring the passion of the personage, and pleases excessively. I should instantly have it copied and sent to you; but, as the four ladies are all sopranos, and there is no part for any other kind of voice, except that for Alessandro, which is a tenor, I did not think it could be of use to you, without alterations. If ever you should wish to have it, read the drama with attention, cast the parts; and I will prevail on the composer himself to adjust it to your purpose, or new set whatever you please. The author is Sig. Giuseppe Bono,\* he was born at Vienna of Italian parents, and sent by Charles VI.

\* Bono, or Bonno (1710-88), court conductor and chamber-composer at Vienna, wrote at least eight operas, two oratorios, and music for the church. He was esteemed as a singing-teacher. "Il Rè Pastore" was his fifth opera.



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to study music under Leo, with whom he passed his first youth. I know two other German composers, Gluck and Wagenseil. The first has surprising fire, but is mad; and the other is a great harpsichord player. Gluck composed an opera for Venice, which was very unfortunate.\* He has composed others here with various success. I am not a man to pretend to judge of him."

Yet Gluck in 1756 set music to the poem, "Il Rè Pastore." Metastasio described him in a letter to Farinelli (December 8, 1756) as "a Bohemian composer, whose spirit, noise, and extravagance have supplied the place of merit in many theatres of Europe, among those whom I pity, and who do not constitute the minority of the folks of this world. Thank God, we have no want of such auditors here."

There are several references to this opera in the correspondence of Metastasio. Thus in a letter to Filippini he says: "The chief incident is the restitution of the kingdom of Sidon to the lawful heir; a prince with such an hypochondriac name that he would have disgraced the title-page of my piece; who would have been able to bear an opera entitled 'L' Abdalonimo'? I have contrived to name him as seldom as possible, as, among all my faults, my labors had hitherto avoided

\* Gluck wrote two operas, which were produced in Venice in 1742, "Demetrio," produced as "Cleonice," and "Ipermestra." The poems were by Metastasio. Anton Schmid in his Life of Gluck says these two operas raised Gluck's fame to the stars.

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this defect." He tells us that the "constant clemency of his most benign sovereign" was confirmed every day by new testimonies. "The last on account of the representation of 'Il Rè Pastore' was that of a magnificent gold candlestick, with an extinguisher and snuffers of the same metal, of a considerable weight, and of excellent workmanship; and accompanied with an obliging command to 'take care of my sight.'"

Dr. Burney, who Englished the letters from which we have quoted, thus commented on "Il Rè Pastore" in the chronological list of Metastasio's works: "*Humility, moderation, and contentment* are beautifully illustrated, and rendered desirable in the sentiments of the Shepherd King. When it is remembered that this drama was written expressly for great personages to perform in the presence of their Imperial Majesties, invested with absolute power, the bold and vigorous sentiments on the duty of sovereigns, which the Poet ventured to put into the mouth of one of the characters, do equal honor to his Imperial patrons, who could listen to them with pleasure, and to the Laureate who had the courage to preach such doctrine in a court."

\* \*

Metastasio's libretto was in three acts, and for the purposes of the court festivities at Salzburg in honor of the visit of the Archduke Maximilian, the youngest son of the Empress Maria Teresia and afterward Archbishop of Cologne, the three acts were shortened to two. The story is an episode in the life of Alexander the Great, who after he had taken Sidon and deprived Strato the tyrant of life, determined to put Abdalonymus, the son of the last legitimate monarch, on the throne. This prince had been raised as a shepherd, Aminta, and his parentage was unknown even to himself. He loved Elisa, a Phœnician girl.

The Baron Grimm (Corresp. Litt., vol. vi. p 17) praised Metastasio's libretto at the expense of Renard de Pleinchesne's for the opera, "Le Jardinier de Sidon," to which Philidor set music (1768): "What a graceful and amiable touch! What soft and enchanting colors! This great poet kept the part of Alexander because he wished to treat the subject in the most noble manner. Yet, for it is necessary to speak the whole truth, when one reads at the head of a piece 'The Shepherd

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King,' one expects to see something else than a shepherd raised by Alexander to the throne of Sidon by virtue of his birthright, occupied solely with his passion for a shepherdess and putting all his glory in the renouncement of a throne rather than of love. This pretended generosity is imitated by another couple, who, according to the custom of Italian opera, form a second intrigue subordinate to the first. The great Alexander is delighted to find so much love and fidelity in the shepherd king; he infers from it that he will be an excellent monarch. I should not have reasoned in this manner. I add that this intrigue is contrived most weakly, and that the misfortunes which menace the characters, as they believe, and the sentiments which they display in consequence, exist only because there is no desire of mutual explanation. All this is childish, frivolous, false; but is it the fault of Metastasio? No; it is because, when spectacles are intended only to relieve the idle from boredom, they should necessarily suffer from the frivolity of their cause for existence. 'The Shepherd King!' What a title! what a subject! and what a piece, if dramatic art were appointed to turn the playhouses of Europe into a school of public morals, and not to serve the amusement of a crowd of old-fogy children who venture to talk commonplaces and to speak of taste!"

\* \*

Music was set to Metastasio's libretto by the following composers: Bonno (Schönbrunn, 1751), Agricola (Berlin, 1752), Sarti (Venice, 1753), Hasse (Hubertsburg, near Dresden, 1755), Gluck (Vienna, 1756), Jomelli (Stuttgart, 1757), Zonca (Munich, 1760), Piccini (Naples, 1760), J. C. Richter (Dresden, 1762), Guglielmi (Naples, 1767), Uttini (Venice, about 1773), Mozart (Salzburg, 1775), Rauzzini (Dublin, 1784), Parenti (Naples, 1788), dos Santos (Lisbon, 1793), Mazzoni (Bologna, 1757), Galuppi (Parma, 1762).

\* \*

This aria was sung at concerts of the Boston Symphony Orchestra in Boston by Mme. Melba, November 7, 1896, when Franz Kneisel played the violin obbligato; and on January 26, 1907, when Willy Hess was the violinist.

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RICHARD STRAUSS

(Born at Munich, June 11, 1864; living at Charlottenburg—Berlin.)

Henry T. Finck in his readable and valuable book "Richard Strauss: The Man and his Works" (Boston, 1917) informs us that Max Reinhardt had aided Strauss and Hugo von Hofmannsthal, playwright, and the librettist of Strauss's "Elektra," in staging their opera "Rosenkavalier" at the Dresden Opera House (January 26, 1911). "Out of gratitude to him, they determined to combine a play with an opera. The play chosen was Molière's 'Bourgeois Gentilhomme.' Reinhardt supplied the stage decorations and the costumes, while Strauss himself conducted the first public performance, which was given at Stuttgart on October 25, 1912."

The part of Zerbinetta was taken by Margarethe Siems of the Dresden Opera. She took the place of Frieda Hempel, who was suddenly indisposed. Victor Arnold took the part of Jourdain.

The orchestra was composed of thirty-six musicians, all of first-rate ability. "Very novel effects," wrote Arthur M. Abell, the Berlin correspondent of the *Musical Courier*, for at the first performance violinists that owned old Italian violins were engaged,—four of the instruments were by Stradavari. "Very novel effects were produced by a new invention, a harmonium with wood-wind and horn effects, by virtue of which the thirty-six musicians often seemed augmented to seventy. A pianoforte and a celesta added to the strange tonal combinations." The brilliant pianoforte solo during the fencing scene was played by Max Pauer.

Mr. Abell's description of the comedy and opera is quoted by Mr. Finck:—

Molière's play though good old French comedy of its kind is of no especial interest today, particularly in Hofmannsthal mutilation. One Jourdain, a *bourgeois* of unusually common origin, after making a fortune in trade, has installed himself in a sumptuous home and is surrounded by a host of servants and all the external evidences of wealth. The boorish but good natured simpleton longs for the polished

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manners and the allurements of aristocracy. He takes lessons in dancing, singing, fencing and philosophy; he also becomes an art Mæcenas and furthers a young musical genius, the composer of "Ariadne auf Naxos." Jourdain is in love with the Marquise Dorimene, a charming widow, and he gives a dinner in her honor. Count Dorantes, a courtly but reprobate nobleman, in return for many financial favors at the hands of Jourdain, induces the marquise to accept the invitation by leading her to believe that it is he who is giving the affair for her at Jourdain's house. For the entertainment of his two guests, after the dinner, Jourdain has engaged two troupes of singers who are to present the opera "Ariadne auf Naxos" and the burlesque "The Unfaithful Zerbinetta and Her Four Lovers." Both works have been composed by Jourdain's protégé, mentioned above. The music played during the repast is a very clever symphonic poem in miniature, illustrating, chiefly with reminiscences, the different courses. While the Rhine salmon is being served, the orchestra plays snatches from "Rheingold," and during the roast mutton the bleating of the sheep from "Don Quixote" is heard. The banquet is interrupted by the unexpected appearance of Jourdain's wife, who makes a violent scene. The disgusted marquise would leave the house, but is detained by the count for a time. Jourdain finds it necessary, however, to curtail his program, so he orders the composer to combine his two works and to give them simultaneously. The young apostle of the Muse is in despair, but there is no help for him, and the changes are quickly made.

Now comes the opera itself, with Jourdain, his two guests, the young composer and his teacher as audience. Here we have a stage within a stage. Hofmannsthal has made a free and by no means interesting use of the mythological story of Ariadne, who has been deserted by Theseus and left on the desert island of Naxos. She sings her despair and longs for death. In vain do her three companions, the singing nymphs, endeavor to console her. The sudden entrance of Zerbinetta and her lovers transports us from the tragic to the ludicrous. Finally the god Bacchus appears, wins Ariadne's love, and transports her to realms of eternal bliss.

Mr. Finck says of Zerbinetta's aria:—

The two most novel and interesting things about the "Ariadne" music are the size and make-up of the orchestra, and the introduction of colorature—florid song of the floridest kind in a Strauss opera, of all places in the world! Zerbinetta has an ornamental aria which fills no fewer than twenty-four pages of the printed piano score—an aria which, in the words of Mr. Abell, "brings back to us the palmy days of Rossini, Donizetti and Meyerbeer; but the difficult fireworks of the vocal part are accompanied by arabesques in the orchestra of ravishing effect such as those masters of a past epoch never dreamed of in their boldest flights of fancy." This aria calls for an extraordinary colorature singer who can take high F sharp."

After the production at Stuttgart, Strauss remodelled the work.



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He said: "Molière's comedy has been entirely eliminated, and the erstwhile interlude in dialogue form, which represented the transition from the comedy to the opera, I have set to music and elaborated considerably. This interlude, which Hugo von Hofmannsthal has also subjected to a literary revision, is intended to represent the tragedy and tragi-comedy of the youthful composer dependent on a Mæcenas, singers and lackeys, similar to the youthful Mozart in the beginning of his glorious career. And so the young composer has become the leading figure, vocally as well as dramatically, for the creation of which my friend and colleague, Leo Blech, is to be essentially credited. It was acting upon his advice that I composed the female voice for this youth. The rôle of the ballet master has also been rearranged and elaborated and is written for a tenor. Furthermore, I have tried a new experiment, transforming the secco-recitatives into smaller musical numbers. The finale has also been altered, the humorous satirical epilogue being eliminated so that the opera is concluded with the duet between Ariadne and Bacchus."

Zerbinetta's aria was shortened.

The first performance of the revised version was at The Royal Theatre, Berlin, February 17, 1913. Hermine Bosetti took the part of Zerbinetta. Leo Blech conducted.

The original version was produced in London at His Majesty's Theatre, May 27, 1913. The adaptation of Molière's comedy was made by W. Somerset Maugham and entitled "The Perfect Gentleman." Sir Herbert Tree took the part of M. Jourdain. Hermine Bosetti was the Zerbinetta.

The following translation by Lewis Galantière was published in the Programme Book, November 16-17, 1917, of the Chicago Symphony Orchestra:—

Oh, powerful Princess!  
Who shall not understand  
That the sorrow of a high and noble personage  
By another standard than a commoner's death  
Must be gauged? And yet, are we not women?

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Does not the same incomprehensible heart  
Beat in each breast? And is it not bitterly sweet  
(This you, too, must concede) to speak of our weakness?  
And do not our senses draw us to it?  
You have no mind to hear of it, beautiful and proud  
And immobile as the marble of your own tomb.  
Shall rock and waves alone receive your confidence?

Hear me, Princess! Not you alone,  
But each of us has known the pain that chills your heart.  
No woman but has suffered this same wrong;  
Abandonment! Desertion's deep despair!  
These barren islands are innumerable in the sea of life.  
Many have I inhabited, and yet  
I curse no man. Untrustworthy are men,  
Monstrously, illimitably!  
One short night,  
One hasty day,  
One wafted breeze,  
One fleeting glance—  
Their hearts find other shrines.

But are we armed against this  
Frightful, fascinating, inconceivable metamorphosis?  
Believing one man mine alone,  
Believing even with certainty,  
There glides into my heart  
The subtle delusion of an unessayed freedom,  
The boldly straying sensation  
Disguising a new love.  
I am free, and still I am fickle.  
Believe myself faithful—am evil at once.  
All scales are false in which all things are weighed.  
Half conscious and half ecstatic,  
I love him, and yet I betray him.  
So with Pagliaccio and with Mezzetino,  
Caviccchio, Buratino, and even Pasquarillo!  
And meseemed, at times, that I loved two at once.  
Never a whim, ever a power,  
Ever astonishing, ever oppressive.

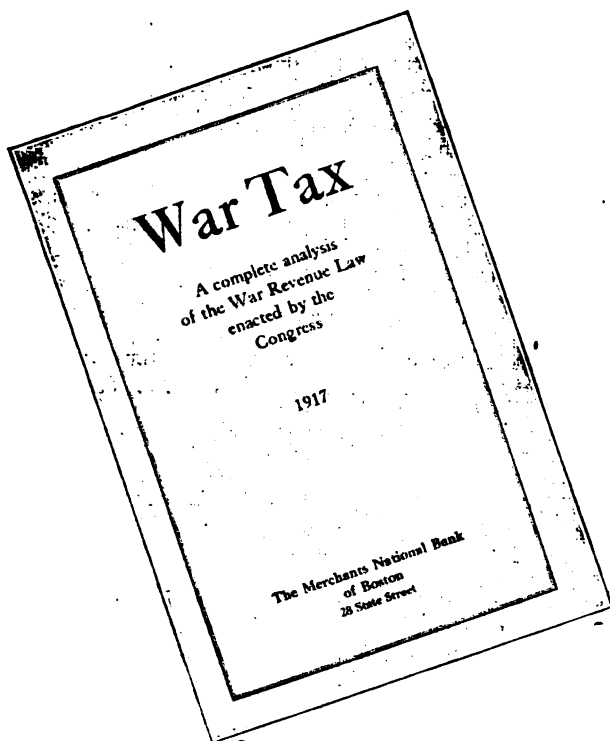
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Incomprehensible, even to my heart.  
 Like to a god, each man approached me,  
 Silenced, benumbed by his tread.  
 Kissed he but my forehead and cheek,  
 And I was his captive, enthralled.  
 Kissed he but my mouth and cheek,  
 I gave myself over in silence.

Came the new god but to me,  
 And I gave myself mutely to him.


The Programme Book stated that this aria was then sung for the first time in America. The singer was Miss Garrison.

**THREE MOVEMENTS FROM THE DRAMATIC SYMPHONY, "ROMEO AND JULIET," OP. 17 . . . . . HECTOR BERLIOZ**

(Born at la Côte-Saint-André, France, December 11, 1803; died at Paris, March 9, 1869.)

"Roméo et Juliette," grand dramatic symphony with chorus, solos for voices, and a prologue in choral recitative after Shakespeare by Émile Deschamps, was sketched in 1829, composed in 1839, produced in 1839, revised and published as a whole in 1847. (The strophes of the prologue had previously been published for voice and piano.) A second and revised edition was published in 1857. The work is dedicated to Nicolo Paganini.

The first performance was on Sunday, November 24, 1839, at the Conservatory, Paris. Berlioz conducted. Adolphe Joseph Louis Alizard sang the part of Friar Laurence; Alexis Dupont, the scherzetto of Queen Mab; Mme. Wideman, the strophes of the prologue, in place of Rosine Stoltz, who had been announced. Mme. Stoltz sang at the second performance on December 12 of the same year. The first performance of the complete work outside of Paris was at Vienna,

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January 2, 1846, in a concert organized by Berlioz. The singers were Betty Bury, Behringer, tenor, and Josef Staudigl, bass.

Berlioz called the work a "grand symphony with chorus." On September 22, 1839, he wrote to his friend Ferrand that he had finished it. "It is equivalent to an opera in two acts and will fill out a concert; there are fourteen movements."

There is an Introduction Combats. Chorus with contralto solo, strophes for contralto. "Queen Mab" for tenor solo and chorus. Part II. Romeo alone; Grand Fête at Capulet's House. Part III. Capulet's Garden. Part IV. Queen Mab, or the Dream Fairy. Juliet's Funeral Procession. Romeo at the Tomb of the Capulets. Finale. Fight of Capulets and Montagues. Air of Friar Laurence. Oath of Reconciliation.

Berlioz wrote as a preface: "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions should be expressed by the orchestra. It is moreover to introduce gradually in the musical development choral masses, whose too sudden appearance would do harm to the unity of the composition. Thus the prologue, in which, after the example of the prologue by Shakespeare himself, the chorus exposes the action, is sung by



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only fourteen voices. Later is heard, behind the scene, the male chorus of Capulets; but in the funeral ceremonies women and men take part. At the beginning of the finale the two choruses of Capulets and Montagues appear with Friar Laurence; and at the end the three choruses are united."

SCHERZO: "QUEEN MAB."

This is a fantasia on Mercutio's speech:—

"O, then, I see, Queen Mab hath been with you."

For the scherzetto of the prologue, Deschamps had written this version, which Mercutio sings with a small band of followers. The orchestral scherzo of Part I. was suggested, of course, by the same version. It should be remembered that Deschamps did not translate from Shakespeare; he versified a French text arranged by Berlioz.

Mab, la messagère  
Fluette et légère!  
Elle a pour char une coque de noix  
Que l'écureuil a façonnée;  
Les doigts le l'arrainée  
Ont filé ses harnois.

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 Sur le col bronzé d'un soldat.  
 Il rêve canonnades  
 Et vives estocades.  
 Le tambour! la trompette! il s'éveille, et d'abord  
 Jure, et prie en jurant toujours, puis se rendort  
 Et ronfle avec ses camarades.  
 C'est Mab qui fait ce bacchanal!  
 C'est elle encor qui, dans un rêve, habille  
 La jeune fille,  
 Et la ramène au bal.  
 Mais le coq chante, le jour brille,  
 Mab fuit comme un éclair  
 Dans l'air.

And thus was Shakespeare understood in France even during the romantic days. "La jeune fille"—and Mab dressing her for the ball!

Prestissimo: F major, 3-8. Soft chords of the wood-wind alternate with strings. The first violins attempt every now and then to play the first theme. At last second violins and violas furnish an accompanying figure, and the first violins play the chief theme, always pianissimo and leggiero. Subsidiary themes are brought in. The chief theme returns. The periods are repeated, beginning in D-flat major and modulating gradually to G major. Flutes and oboes play the theme in this tonality, but soon the prevailing key comes back and four bassoons in unison play the beginning of the chief theme. The first trio, D minor, is supposed by some as a reference to the "love magic of Mab." Flute and English horn sing a melody in octaves under trills and sustained harmonies in harmonics (altissimo) in divided first violins. There are accompanying harp harmonics. The theme of

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the preceding Prestissimo appears as a counter-subject in the violas. There is a short transition to the chief theme (violoncellos). The second Trio, with its horn fanfares, may be an allusion to the soldier dreaming of ambuscadoes, Spanish blades; who swears a prayer or two at waking, and sleeps again. The original ending of this movement was thought to be too abrupt. Frankowski\* persuaded Berlioz of this in Vienna. Berlioz wrote the coda that now stands in the published work and destroyed the first.

The movement is scored for piccolo, two flutes, oboe, English horn, two clarinets, four bassoons, four horns, two pairs of kettledrums, bass drum, cymbals, two pairs of antique cymbals, two harps, strings.

#### CAPULET'S GARDEN: LOVE SCENE.

Berlioz gave this excuse for the employment of orchestral speech rather than lyrical declamation in this scene: "If, in the celebrated scenes of the garden and the tomb, the dialogue of the two lovers, the *a parte* of Juliet and the passionate bursts of Romeo, are not sung, if the duets of love and despair are intrusted to the orchestra, the reasons are many and easily understood. First, and this is enough to justify the composer, the work is a symphony and not an opera. Secondly, duets of this kind have been treated vocally a thousand times and by the greatest masters, so it is prudent as well as interesting to attempt another mode of expression. Again, the sublimity of such love makes its portraiture so dangerous a task to the musician that he is obliged to give to his fancy a latitude that the precise meaning of words to be sung would not allow him, and to seek the aid of instrumental speech, a language richer, more varied, less fixed, and by reason of its very vagueness immeasurably more puissant in such a case."

The Adagio, A major, 6-8, begins dreamily with the strings. The pace quickens somewhat with the appearance of Juliet upon the balcony.

\* Frankowski was a Polish violinist who lived for some time at Blois, France, and then travelled with Ernst, the famous violinist, as first violin in accompaniment and as his private secretary.



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The love theme is sung by horn and violoncellos. The first theme returns, but soon the love theme appears, still more expressive, clearer, more sonorous. There are rich and varied developments of this love theme, and there are interrupting free episodes. Thus after a short *Allegro agitato* there is a broadly flowing cantilena. The love theme is sung for the third time, at lesser length, and there is less rapturous hope in the song.

The movement is scored for two flutes, oboe, English horn, two clarinets, four bassoons, four horns, strings.

#### ROMEO ALONE: GRAND FÂTE AT CAPULET'S HOUSE.

Romeo, as unbidden guest, has met Juliet at the ball. Wildly in love he forgets his Rosaline, whose charms are minutely catalogued by Mercutio; but knowing that Juliet is of the rival house, and giving way to despair, he seeks the solitude of the garden. After recitative-like phrases of the first violins and interrupting harmonies by the wood-wind and other strings, a pathetic theme is sung by oboe and clarinet, later by first violins. This theme is developed and interrupted by dance music, which has already been heard in the prologue. The tempo changes from *Andante malinconico e sostenuto* to *Larghetto espressivo*, and wood-wind instruments sing the song of Romeo's love over arpeggios in the 'cellos. Tambourines give at intervals the dance rhythm. With the *Allegro* in F major, 2-2, Romeo is again in the ball-room. The dance theme is worked up elaborately to a brilliant pitch. The theme of the preceding *Larghetto* is used as a counter-subject by wood-wind and brass. A chromatically descending theme in half notes suddenly checks the gayety of the throng and the lovers' rapture. The Montague is recognized, but Capulet's words to Tybalt—

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Mr. SIMONE BELGIORNO, Trombone

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#### PROGRAMME

1. Overture to "Nabuccodonosor," VERDI. Quartet. 2. Intermezzo, "Easterday," V. RAGONE. Quartet. 3. "Ballade" in G minor, CHOPIN. Miss BAIRD. 4. "Introduction and Polonaise," DEMESSERMAN. Mr. Belgiorno. 5. "The Lost Chord," SULLIVAN. Quartet and piano. 6. *Soli* for Piano: a. ALBENIS, CADIZ; b. POISSONS d'Or, DEBussy; c. 2 *Études*, BORTKIEWICZ. Miss BAIRD. 7. Quartet from "Rigoletto," VERDI.

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"I would not for the wealth of all this town,  
Here in my house, do him disparagement"—

have their way, and the revel is resumed, although the voice of the lamenting Romeo is heard, as he steals from the fête to wait in Juliet's garden. A jubilant coda brings the close. The chromatic strife-motive sounds ominously in the basses. The movement is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets, three trombones, two pairs of kettledrums, bass drum, cymbals, two triangles, two tambourines, two harps, strings.

\* \* \*

Berlioz, a vital force in music to-day, is fast becoming a legendary character as a man. The story of his life is as a volume of legends and chief among them are the Paganini and the Smithson tales. Did Paganini, beside himself with admiration at the concert of Berlioz in 1838, send to him the next morning the sum of 20,000 francs, that he might in peace compose an immortal work,—this "Romeo and Juliet"? Or was Paganini the go-between, and did the money come from Bertin, of the *Journal des Débats*? Is the story of "Henrietta" Smithson, as told in *Mémoires*, the true one? Or should it not be corrected by extracts from the letters of Berlioz to Ferrand, from statements made by Edmond Hippeau in his "Berlioz Intime," and from the "Recollections" of Ernest Legouvé? The answers to these questions will be found in the monumental work of Adolphe Boschot, "La Jeunesse d'un Romantique" (Paris, 1906); "Un Romantique sous Louis Philippe" (Paris, 1908); "Le Crépuscule d'un Romantique" (Paris, 1913).

Harriet Constance Smithson, born in Ireland in 1800 or 1802, was seen by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first as Ophelia. Her success was immediate and overwhelming. She appeared as Juliet September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as

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though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and he was thereafter miserable. He wrote the symphony, and to the end he preferred the "Love Scene" to all his other music.

In 1828 he spoke to Deschamps about the plan of the symphony. "We planned out together," says Deschamps, "the scheme of the musical and poetical work: melodies and verses came in a mass, and the symphony appeared—ten years later." In 1829 Berlioz wrote to Fer-rand, apropos of a portion of his cantata "Cleopatra": "It is terrible; it is frightful! It is the scene where Juliet meditates on her burial alive in the tomb of the Capulets, surrounded by the bones of her ancestors, with the corpse of Tybalt near by." Later he told Mendelssohn in Rome that he had found the subject of a scherzo in Mercutio's descrip-tion of Queen Mab, and in the course of an article on music in Italy he wrote with reference to Bellini's opera: "What a subject! how every-thing is planned for music! First the dazzling ball at Capulet's; then



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the furious quarrels and fights in the streets of Verona—the inexpressible night-scene of Juliet's balcony—the piquant jests of the careless Mercutio—the pontifical Hermit—the frightful tragedy—at last the solemn moment of reconciliation!" Auguste Barbier says that Berlioz asked him for a libretto, or at least a poetic text, for his symphony. There is no doubt as to Berlioz's determination to write the work inspired by the revelation of Shakespeare through Miss Smithson, whether he shouted his resolve aloud or let it gnaw at his brain.

He began to compose "Romeo and Juliet" in 1839, and he tells us that he worked for seven months without an interruption of more than three or four days out of thirty. "What a fiery life I lived during that time! With what energy I swam in this great sea of poetry, caressed by the wild breeze of fancy, under the hot rays of the sun of love kindled by Shakespeare, and believing I had the force to reach the marvelous isle where stands the temple of pure art!"

There were three performances of the symphony in November, 1839. There were large audiences, and the work at the second and the third performances was more fully appreciated than at the first. Stephen Heller described in a letter to Schumann the enthusiastic scene at the second concert and the emotion of Berlioz, and added: "It is a great pleasure for the friends of art to see this progress of public opinion, and above all the man of genius blazing courageously a glorious path far from the prosaic and vulgar roads of routine and speculation."

Yet there were dissenting voices. Some attacked the form of the symphony, and one found in the Queen Mab scherzo only "a queer little noise, like that of badly greased syringes." The receipts of the three performances amounted to 13,200 francs. After the expenses were paid there was the sum of 1,100 francs for the composer.

\* \*

And Miss Smithson? Berlioz married her October 3, 1833, and Liszt, Heine, and Ferdinand Hiller were present at the ceremony. She was then heavily in debt by reason of an unfortunate theatrical venture;

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and, as she had broken her leg, she walked with difficulty on the stage, and had no hope of a further career. But let Legouv  tell the story. He knew them well.

"What Berlioz was at twelve, he remained to the end. Always wounded, always suffering, though not always dumb. One may easily imagine that such a temperament did not lend itself easily to the hum-drum existence of home-life or to conjugal fidelity; consequently his marriage with Miss Smithson was not unlike the Pastoral Symphony, which opens with the most delightful spring morning and winds up with the most terrible hurricane. Discord came in a remarkably short time and in a rather singular form. When Berlioz married Miss Smithson, he was madly in love with her; but she herself, to use a term which drove him frantic with rage, 'only liked him well enough.' It was a kind of namby-pamby affection. Gradually, however, their common existence familiarised her with the savage transports of her lion, the charm of which began to tell upon her; in short, in a little while, the originality of her partner's mind, the magnetic spell of his imagination, the magnetic influence of his heart, won upon his apathetic companion to a degree such as to transform her into a most affectionate wife; tender regard changed into love, love into passion, and passion into jealousy.

"Unfortunately it often happens that man and wife are like the plates of a pair of scales, they rarely keep balanced; when the one goes up, the other goes down. Such was the case with the newly married couple. While the Smithson thermometer rose, the Berlioz thermometer fell.

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His feelings changed into a sterling, correct, and placid friendship, while at the same time his wife became imperiously exacting, and indulged in violent recrimination, unfortunately but too justified. Berlioz, mixed up with the whole of the theatrical world in virtue of his position as a musical critic and a composer, was exposed to temptations to which stronger minds than his would have yielded. In addition to this, his very title of struggling genius gave him a prestige which easily changed his interpreters into perhaps 'too sympathetic' comforters. Madame Berlioz became too apt to look in her husband's articles for the traces of her husband's infidelity; she even looked for them elsewhere, and fragments of intercepted letters, drawers indiscreetly opened, provided her with incomplete revelations, which suffered to put her beside herself, but only partly enlightened her. . . . Miss Smithson was already too old for Berlioz when he married her; sorrow in her case accelerated the ravages of time; she grew visibly older day by day instead of year by year, and, unfortunately, the older she grew in features, the younger she grew at heart, the more intense became her love, and also the more bitter she herself became, until it was torture to him and to her, to such a degree, in fact, that one night their young child, awakened by a terrible outburst of indignation and temper on the part of his mother, jumped out of his bed, and running up to her exclaimed, 'Mamma, mamma, don't do like Madame Lafarge.' \*

"A separation became inevitable. She who had been Miss Smithson, grown old and ungainly before her time, and ill besides, retired to a humble lodging at Montmartre, where Berlioz, notwithstanding his poverty, faithfully and decently provided for her. He went to see her as a friend, for he had never ceased to love her, he loved her as much

\*The heroine of a famous murder trial that excited all France.

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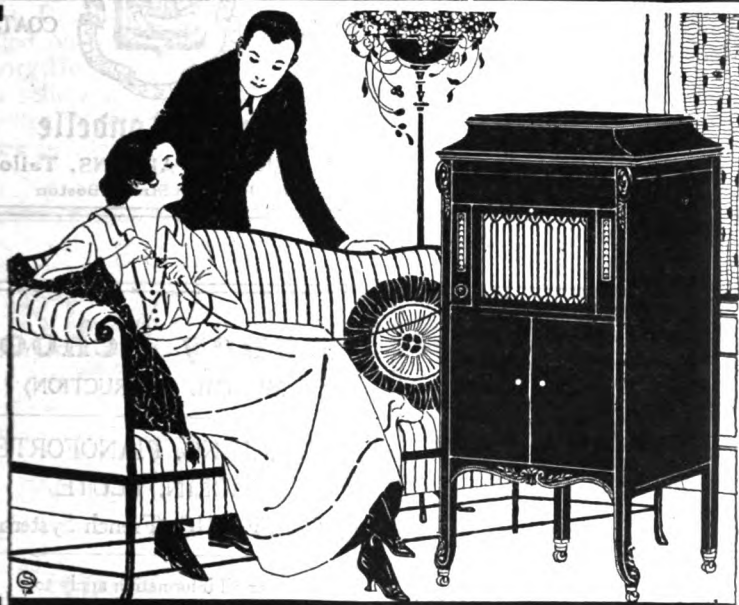
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as ever; but he loved her differently, and that difference had produce a chasm between them."

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\* \* \*

The symphony was performed in Boston for the first time October 14 1881, by Théodore Thomas's orchestra, assisted by a local chorus drilled by J. B. Sharland. The solo singers were Mrs. F. P. Whitney, who was called on suddenly to take the place of Miss Cary, Jules Jordan, and Georg Henschel. The performance was repeated on October 15. But the scherzo, "Queen Mab," had been played before by Thomas's orchestra, November 28, 1873. Thomas produced the symphony in New York in 1876.

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# Seventh Programme

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FRIDAY AFTERNOON, NOVEMBER 30, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 1, at 8.00 o'clock

---

Rachmaninoff . . . . . Symphony in E minor, No. 2, Op. 27

- I. Largo. Allegro moderato.
  - II. Allegro molto.
  - III. Adagio.
  - IV. Allegro vivace.
- 

Mendelssohn-Bartholdy . . . . . Music to Shakespeare's "A Midsummer  
Night's Dream," for Orchestra, Soprano  
Solos and Female Chorus, Op. 61

- a. Overture.
  - b. Nocturne.
  - c. Scherzo.
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THIRTY-SEVENTH SEASON, 1917-1918

Dr. KARL MUCK, Conductor

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WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, NOVEMBER 30

AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 1

AT 8.00 O'CLOCK

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Thirty-seventh Season, 1917-1918

Dr. KARL MUCK, Conductor

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Witek, A. <i>Concert-master.</i>	Roth, O. Hoffmann, J.	Rissland, K. Schmidt, E.	Theodorowicz, J. Bak, A.
Noack, S.	Ribarsch, A. Traupe, W.	Goldstein, H. Baraniecki, A.	Sauvlet, H. Grünberg, M.
Mahn, F. Tak, E.	Spoor, S. Ringwall, R.	Berger, H. Sülzen, H.	Goldstein, S. Fiedler, A.
Habenicht, W. Fiedler, B.	Gerardi, A. Kurth, R.	Pinfield, C. Gunderson, R.	Gewirtz, J. Rosen, S.

### VIOLAS.

Feir, E. Wittmann, F.	Werner, H. Schwerley, P.	Gietzen, A. Berlin, W.	v. Veen, H. Kautzenbach, W.
Van Wynbergen, C. Blumenau, W.			

### VIOLONCELLOS.

Warnke, H. Malkin, J.	Keller, J. Nagel, R.	Barth, C. Nast, L.	Belinski, M. Folgmann, E.	Steinke, B. Warnke, J.
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### BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
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### FLUTES.

Maquarre, A.  
Brooke, A.  
de Mailly, C.

### OBOES.

Longy, G.  
Lenom, C.  
Stanislaus, H.

### CLARINETS.

Sand, A.  
Mimart, P.  
Vannini, A.

### BASSOONS.

Mosbach, J.  
Mueller, E.  
Piller, B.

### PICCOLO.

Batties, A.

### ENGLISH HORN.

Mueller, F.

### BASS CLARINET.

Stumpf, K.

### CONTRA-BASSOON.

Fuhrmann, M.

### HORNS.

Wendler, G.  
Lorbeer, H.  
Hain, F.  
Resch, A.

### HORNS.

Jaenicke, B.  
Miersch, E.  
Hess, M.  
Hübner, E.

### TRUMPETS.

Heim, G.  
Mann, J.  
Nappi, G.  
Kloepfel, L.

### TROMBONES.

Alloo, M.  
Belgiorno, S.  
Mausebach, A.  
Kenfield, L.

### TUBA.

Mattersteig, P.

### HARPS.

Holy, A.  
Cella, T.

### TYMPANI.

Neumann, S.  
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Zahn, F.      Gardner, C.  
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Tak, E.	Traupe, W.	Baraniecki, A.	Grünberg, M.
Habenicht, W.	Spoor, S.	Berger, H.	Goldstein, S.
Fiedler, B.	Ringwall, R.	Sülzen, H.	Fiedler, A.
Gerardi, A.	Pinfield, C.	Gewirtz, J.	
Kurth, R.	Gunderson, R.	Rosen, S.	

### VIOLAS.

Ferir, E.	Werner, H.	Gietzen, A.	v. Veen, H.
Wittmann, F.	Schwerley, P.	Berlin, W.	Kautzenbach, W.
	Van Wynbergen, C.		
	Blumenau, W.		

### VIOLONCELLOS.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Steinke, B.
Malkin, J.	Nagel, R.	Nast, L.	Folgmann, E.	Warnke, J.

### BASSES.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

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### BASS CLARINET.

Stumpf, K.

### CONTRA-BASSOON.

Fuhrmann, M.

### HORNS.

Wendler, G.  
Lorbeer, H.  
Hain, F.  
Resch, A.

### HORNS.

Jaenicke, B.  
Miersch, E.  
Hess, M.  
Hübner, E.

### TRUMPETS.

Heim, G.  
Mann, J.  
Nappi, G.  
Kloepfel, L.

### TROMBONES.

Alloo, M.  
Belgiorno, S.  
Mausebach, A.  
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### TUBA.

Mattersteig, P.

### HARPS.

Holy, A.  
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### TYMPANI.

Neumann, S.  
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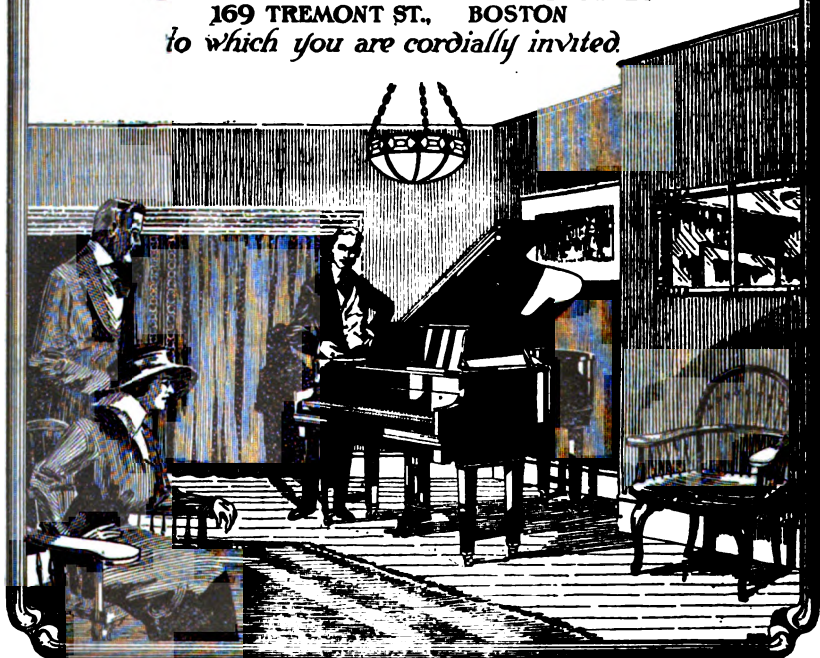
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  - c. Scherzo.
- 

There will be an intermission of ten minutes after the symphony

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**SERGEI VASSILIEVICH RACHMANINOFF**

(Born at Onega in the Government of Novgorod, April 1, 1873; now living at Moscow.)

This symphony, composed at Dresden, was played at Moscow at a concert of the Imperial Russian Music Society in the course of the season of 1908-09. The composer conducted. It was performed in Berlin by the Philharmonic Orchestra, Mr. Nikisch conductor, November 29, 1909.

The first performance in the United States was by the Russian Symphony Society in New York, January 14, 1909.

The first performances in Boston were by the Boston Symphony Orchestra, October 14-15, 1910. The symphony was played again by this orchestra, November 4-5, 1910, March 29-30, 1912, and December 19-20, 1913.

The symphony, dedicated to S. Tanéïeff, is scored for three flutes (one interchangeable with piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, Glockenspiel, and the usual strings.

There is an Introduction, Largo, 4-4, to the first movement. Violon-

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cellos and double-basses give an indication of the chief motive. Sustained chords of wind instruments follow, and over them appears the leading thought of the symphony (violins). The solo for the basses is repeated a third lower, and again chords for wind instruments follow. (These passages for wind instruments are used reminiscently in the second movement.) The violin theme is now more broadly developed, and after a short crescendo a phrase for the English horn leads to the main portion of the first movement, *Allegro moderato*, E minor, 2-2.

The first theme, *Molto espressivo*, of the first movement, enters after four measures of prelude, and is given to the violins. A motive in triplets for basses, *poco a poco più vivo*, is added. This leads to a section, *Moderato*, in which, after preluding, a theme in G major is sung by violins. This becomes more passionate, and leads to a close in G major with a melody for 'cellos. The chief theme of the symphony is developed in the working-out, by solo violin, by the rest of the strings, and by wood-wind instruments. There is a noticeable rhythmic figure for violas, and this slackening of the pace brings the return of the chief theme of the movement with an elaborate crescendo. There are fanfares for the brass, and a horn-call is freely used. There is an agitated coda.

Second movement, *Allegro molto*, A minor, 2-2. The theme begins with horns and is carried out by violins, while there are characteristic

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figures for wood-wind instruments. The first section is constructed simply and clearly from portions of this theme. There is a melodious section, *Moderato* (violins in octaves, violas and 'cellos cantabile), and then the energetic rhythmic figure brings in the repetition of the first portion of the movement. The *Trio*, *Meno mosso*, begins with a design for second violins, and its development includes march-like harmonies for the brass. There is a free repetition of the scherzo portion, and at the end a reminiscence of the theme for brass in the Introduction. Philip H. Goeppe, the editor of the Philadelphia Orchestra's Programme Books, characterizes this movement as "a complete change from introspection and passion to an abandon as of primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune, the upper wood fall in with a dashing jingle,—like a stroke of cymbals in itself. But right in the answer comes the former short, nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note. In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The *Glockenspiel* soon lends a festive ring to the main tune. There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (*moderato*) that seem again to belong to the text of the first movement. When the dance returns, there is instead of discussion a mere extension of the main motive in full chorus. But here in the midst the balance is more than restored. From the dance that ceases abruptly we go straight to school or rather cloister. On our recurring (nervous) phrase a fugue is rung with all pomp and ceremony (*meno mosso*); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the



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first time. Instead comes into the midst of sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air. A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance and the following melody. But before the end the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness."

The third movement, Adagio, A major, 4-4, is in song form, and there are three leading melodies in succession. The chief one is given to the first violins; the clarinet has an expressive air; the third melody is for oboes and violins. In the middle section there is a return to the chief theme of the symphony. It occurs in dialogue form, and it also appears at the end of the repetition of the first section.

The finale, Allegro vivace, begins with a lively introduction which is rhythmically developed out of the first jubilant motive for full orchestra. There is a march theme for wind instruments. The second theme is for strings, D major, and is in lyric mood. Many of the melodic figures heard before enter in the Finale. The climax of passion is reached when the brass sounds forth the bass motive of the introductory Largo, and at the end the Adagio theme is sung against the dance motive of the Finale.

\* \*

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Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of Petrograd, and he studied the pianoforte there with Demyanski, theory with L. A. Sacchetti, but in 1885 he left this conservatory to enter the one at Moscow. There he studied the pianoforte, first with Zviereff, a pupil of Liszt, and afterwards with Alexander Siloti,\* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéieff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). During the winter of 1892 he made his first appearance in Moscow as a pianist. He left the conservatory with Siloti, who had a disagreement with Safonoff, the newly appointed director. He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem and produced early in 1894, and appeared as pianist at the Philharmonic concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at Mamontoff's Private Opera in Moscow, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1902 he visited Vienna and Bayreuth. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. In 1907 he visited Paris for the Russian Festival. He then conducted his cantata

\* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tchaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three concerts here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tchaikowsky's Trio, Op. 50).

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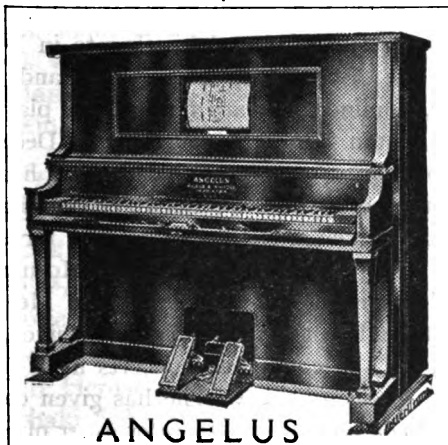
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"Spring" and played his second piano concerto. He has visited Petrograd and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

His first appearance in Boston was at his recital in Symphony Hall, November 16, 1909, when he played his Sonata in D minor, Op. 28; Mélodie, Humoresque, Barcarolle, Polichinell; and Four Preludes, D major, D minor, C minor, C-sharp minor. He played in Boston at a concert of the Boston Symphony Orchestra, December 18, 1909, when his second pianoforte concerto, Op. 18, was heard here for the first time,\* and at this concert he conducted his symphonic poem, "The Island of the Dead," which was then performed for the first time in Boston. At Mrs. Hall McAllister's Musical Morning, January 10, 1910, at the Hotel Somerset, he played his own Mélodie, Barcarolle, Humoresque, and Preludes in F-sharp minor, G minor, C-sharp minor.

Returning to Russia, he conducted concerts in Moscow and Petrograd. Since the outbreak of the war he has given concerts in aid of war funds and has been an enthusiastic interpreter of Scriabin's works.

His pianoforte concerto in F-sharp minor, No. 1, was played in Boston at a concert of the Boston Symphony Orchestra, December 17, 1904, when Carlo Buonamici was the pianist, and his song, "Von Jen-

\* This concerto was played here by Ossip Gabrilowitch at a concert of the Boston Symphony Orchestra, November 17, 1916.



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seits," was sung by Miss Muriel Foster at a concert of the Boston Symphony Orchestra in Boston on April 2, 1904.

But the name of Rachmaninoff was known in Boston earlier through performances of his pianoforte pieces. Mr. Siloti played the Prelude in C-sharp minor at his recitals in Steinert Hall, February 12, February 14, and March 12, 1898, and on February 14, 1898, he played the Valse, Op. 10. Mr. Rachmaninoff's Elegiac Trio (in memory of Tschaikowsky) was produced in Boston, December 20, 1904, at a concert of the Eaton-Hadley Trio (Mrs. Jessie Downer-Eaton, pianist, Louis Eaton, violinist, Arthur Hadley, of the Boston Symphony Orchestra, violoncellist). His Sonata for Violoncello and Pianoforte, Op. 19, was first played in Boston, December 13, 1905, by Arthur Hadley and Mrs. Downer-Eaton. Songs and pianoforte pieces by Rachmaninoff have appeared from time to time on recital programmes.

A scene from his opera, "The Miser Knight," was performed for the first time in America at the Boston Opera House, March 11, 1910, George Baklanoff, baritone; Arnaldo Conti, conductor. A performance of "Don Pasquale" preceded. The scene was performed several times afterwards at this opera house, always with Mr. Baklanoff.

His Symphony in E minor, No. 2, Op. 27, was performed for the first time in the United States by the Russian Symphony Society, New York, January 14, 1909. It has been performed here at Symphony concerts, October 15, 1910; November 5, 1910; March 30, 1912; December 20, 1913; October 26, 1917. On November 28, 1909, his Pianoforte Concerto, D minor, No. 3, was performed for the first time anywhere at a concert of the New York Symphony Orchestra in New York, and he was the pianist.

His Fantasia, "The Cliff," was performed in New York by the Rus-



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sian Symphony Orchestra, January 28, 1904; it was played afterwards by that orchestra.

Among the compositions of Rachmaninoff are these:—

OPERAS: "Aleko," "The Miser Knight," Op. 24, "Francesca da Rimini," Op. 25, all of which have been performed in Moscow and Petrograd; "The Miser Knight" and "Francesca da Rimini" at Moscow in 1904.

ORCHESTRAL: Symphony No. 1, Op. 13 (1895); Symphony No. 2, Op. 27 (composed in Dresden); "The Cliff" (after a poem by Lermontoff), Op. 7 (1893); "Gypsy Capriccio," Op. 12 (1895); Symphonic Poem, "The Island of the Dead," after the picture by Böcklin, Op. 29 (1909).

CONCERTOS AND CHAMBER MUSIC: Piano Concerto No. 1, F-sharp minor, Op. 1 (1893); Piano Concerto No. 2, C minor, Op. 18; Piano Concerto No. 3, D minor; Elegiac Trio (in memory of Tschaikowsky) for pianoforte, violin, and violoncello, Op. 9 (1893); Sonata for violoncello and pianoforte, Op. 19; Two Pieces for violin and pianoforte, Op. 6; Two Pieces for violoncello and pianoforte, Op. 2.

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"The Bells," based on the poem of Edgar Allan Poe translated by Balmont, composed for solo voices, chorus, and orchestra, was performed at Moscow in March, 1914, at the sixth Philharmonic concert, when the composer conducted. The first movement expresses the joys of youth and the delight in living. The second depicts love and happiness. The third, "the struggle of man striving towards his ideal, strong and sure in his confidence and principles. It is represented by a tone picture of a great fire with alarm-bells and attempt of men to vanquish the elements. The fourth part is the final road men have to go. A funeral march is heard throughout the whole movement, with death-bells and other mournful sounds."

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There is a study of Rachmaninoff in M. Montagu-Nathan's "Contemporary Russian Composers" (New York, 1917), Chapter V. We quote from it the following passage:—

"In the early days of the 'new Russian' group, when the leaders of musical thought were for the most part 'Sunday musicians'—a term applied in friendly fashion by Liszt to Borodin—technical proficiency was regarded, if not as a negligible quantity, then, at any rate, as not indispensable, and the accusation of 'dilettantism' was a commonplace in the conversation of the professional, and often reactionary, neo-classicist opponents of nationalism and progress alike. But when Rimsky-Korsakoff, emerging from a long period of technical study, proved himself to have acquired a musicianship unrivalled at that time by any other musician in Russia, the reproach began to lose point, and Glazounoff, his pupil, who succeeded him as the figure-head of Russian musical society, has earned for himself a universal respect as a thoroughly equipped musician, as worthy of his post at the head of the Petrograd Conservatoire as any occupant of such a position.

"In Rachmaninoff, however, we find the quality of all-round musicianship developed in a degree apparently unexampled in Russian musical history. As a composer he possesses a technique which constitutes, like that of Medtner,\* though in a somewhat less degree, an interest in itself; his creative output is as varied as that of any of his compatriots; as a conductor he has made a reputation for himself, both in the opera-house and the concert-room, which has fallen short of notoriety only because it has been earned solely by sheer interpretative ability and

\* Nicholas Medtner was born on December 24, 1870, at Moscow, of German parentage. In 1891 he entered the Moscow Conservatory, where he was awarded the gold medal in 1900. Having taken later the Rubinstein prize for pianoforte playing, he toured for two years as a pianist in Russia and Germany, and then returned to the Conservatory as teacher of the pianoforte. The catalogue of his works includes pianoforte pieces, songs, a sonata for violin and pianoforte and other chamber-music. Some of his compositions are entitled "Improvisations," "Tragedy-Fragments," "Fables," "Dithyrambs," "Novels," "Sonata-Triads," "Sonata-Tales," "Sonata-Ballads." He has been strongly influenced by Brahms.—Ed.

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unswerving devotion to the composer's interests. It is on this account that his own remarkable pianistic gifts have attracted less attention than would have been the case had instrumental virtuosity been the principal sphere of his activities. The foundation of Rachmaninoff's reputation was laid by his creative work, and as his chief interest as a performer is that of interpretation it is as a composer that he is regarded by the public, even when seated at the piano. It is a well-deserved compliment.

"In a musician whose destiny it has been to consolidate a tradition of musicianship introduced somewhat tardily as a feature of native musical activities, one hardly expects to find that desire for new modes of expression, for methods sought partly in the interests of musical progress and partly as a means of divesting the native product of every borrowed characteristic. But in recording that in Rachmaninoff's creative work there is a disposition to worship at the shrine of the early nineteenth-century romanticists, we are bound to acknowledge that his musical tastes have not been allowed to develop into prejudices. As a propagandist he has done work that, were it made known, would bring an added lustre to his fame.

"That Rachmaninoff was for some years known to Western Europe and the New World as the composer of one attractive little piece can only now be regarded as a jest made by Dame Circumstance, and made with a full realization of its ultimate significance.\* That initial reputation has misled the continents, but Rachmaninoff is gradually living it down. On the day that his name attracts the remotest admirer of the celebrated Prelude to a performance of 'The Niggardly Knight' Circumstance's possession of a sense of humor will no longer be in any doubt."

\* The allusion is to the Prelude in C-sharp minor. In like manner Paderewski was first known in this country by his little Minuet in the ancient manner.—*Ed.*

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## COMPOSERS AND SEA MUSIC.

BY JOHN F. RUNCIMAN.

To suck up the whole sea was a task beyond Odin himself. To suck from the sea all its color, sense of ruthless, imperious power, loveliness, and everlasting mystery, has proved a task beyond the strength of all save two composers, Purcell and Handel. Many musicians have attempted sea pictures, and a deal of beautiful music has resulted; but the essence, the spirit, the secret, of the sea, was revealed only to these two. The others painted its surface in calm or storm. They reproduced the lap of its wavelets on a sunny day and the whistlings of its tempestuous winds and the roar of its billows: the heart of its mystery they never felt and never tried to express in music. That our mighty Purcell should have done the thing seems right and proper. Coming of an island race of sea-goers, men who for numberless generations had taken as ducks to the water, sea robbers who lived for years with death ever peeping up from under their keels, it seems natural that he should have an instinctive understanding of the element which had meant to his forefathers life itself,—life, safety, and the means of life. The case of Handel admits of no such cheap and easy explanation. Of an inland stock, he cannot have dreamed of the sea. Yet the fact remains that Handel took up what Purcell had accomplished, and carried it on in effort upon effort until he reached the splendor and sublimity of "Israel in Egypt."

The distinction I wish to draw between such music and the sea music of, say, Mendelssohn and Wagner is not a subtle, fine, or fastidious one. It is a very broad one. A parallel case to theirs is that of many brilliant novelists and dramatists who have drawn portraits of men and women from the outside and have shown us glimpses of their souls, while it takes a Shakespeare to give us the whole soul of a human being, the secret workings that produce and explain his outward doings. Or, if we turn to opera, think of the glorious music which Beethoven gave to "Leonora" and of how little we know of her beyond the fact that she



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was a loving, brave, and resourceful woman; then think of that lamentable shadow, Donna Anna, in "Don Giovanni," and how in a few divine bars Mozart has created a soul for her and made us understand it.

Those who understand the sea, who have it, so to say, in their blood, know quite well that it has a soul. It is not merely a flat or roughened surface on which boats may float or a tank out of which fish may be drawn and in which men get drowned. It stands for the mystery of all created things. It is all but contemporary with the round earth itself; for æons it has been constant in its changeableness; in darkness and in light it has moaned and lapped the solid shores; it has devoured continents and thrown them out again; in its vast depths weird giant forests wave monstrous arms, and a life half-animal, half-vegetable, has gone on there since time immemorial, while empires have arisen and vanished; and its floors are scattered with dead men's bones. This is the sea as Purcell and Handel felt it. They felt something more than this, and that something, inexpressible in a mere prose-writer's words, they expressed in music; but this, for a start, as a foundation they did feel.

To Wagner the Baltic and the North Sea were in themselves objectionable stretches of water; but, as a setting for the story of a man condemned to wander on the sea of life forever alone, how magnificent! With his keen eye for pictorial effect he gave us the roar and scream of the tempest and the buffetings of the waves: that done, his interest in the sea ended. That is to say, the sea in itself did not much interest him. Throughout his music dramas he regards nature purely as a sympathetic background to human loves, sufferings, and joys.

Now the feeling which the ocean aroused in Handel was obviously not of this comparatively narrow personal quality: it was cosmic. Where Wagner found a romantic scenic background, Handel felt the ocean of life and heard "the mighty waters rolling evermore." He was inspired to paint huge pictures, and he embellished and decorated with an unflinching graphic touch; but the pictures are great because of the vast, impersonal, universal central idea.

The most successful of the sea painters after Handel and Purcell is Mendelssohn. The sighing of the wind, the rolling of the waters, the



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strange resounding echoes that come out of empty caves, the gentle melancholy of eventide,—all these go to make "The Hebrides" one of the loveliest things in music. Beethoven never tried his hand at music of the kind, and I can scarcely think he could have done anything fine. Mozart never tried, and Haydn has only one sea piece in "The Creation." When he wrote that interesting, old-fashioned work, he had crossed the channel twice; but "rolling in foaming billows" is a poor, uninspired thing. The sea portion at any rate (though the second section is beautiful, the stream rippling through the valley during the silent dark night). So far as I remember, "Ocean, thou mighty monster," is Weber's only attempt in this *genre*, and it is more suggestive of a squalling soprano at the footlights than of the fresh, salt ocean. Rubinstein's "Ocean" Symphony is not real music of any sort, but mere noisy bombast. Elgar's "Sea Pictures" bring no scent of the sea to me.

As I said at the beginning, a lot of fine music has been composed and put forth as sea music, but for one reason or another it is not the full and perfect thing. For the most part it lacks the essential quality, truth. There is truth in the "Dutchman," especially Senta's ballad; there is a sense of the loneliness of the great waters, but that is touched on only to increase our sympathy for the man whose curse is loneliness. Wagner had so keenly picturesque an eye that he could not miss giving us something of the sea, but it is subsidiary to the human appeal made by the Dutchman's fate. Perhaps Wagner's most powerful thing of the sort is the wild sailor song heard from the masthead at the opening of "Tristan." There is the breath of the sea in it, and by means of the harsh sailor cries throughout the act we are kept conscious of the sea; but it is, once again, only a stage background done with miraculous skill.

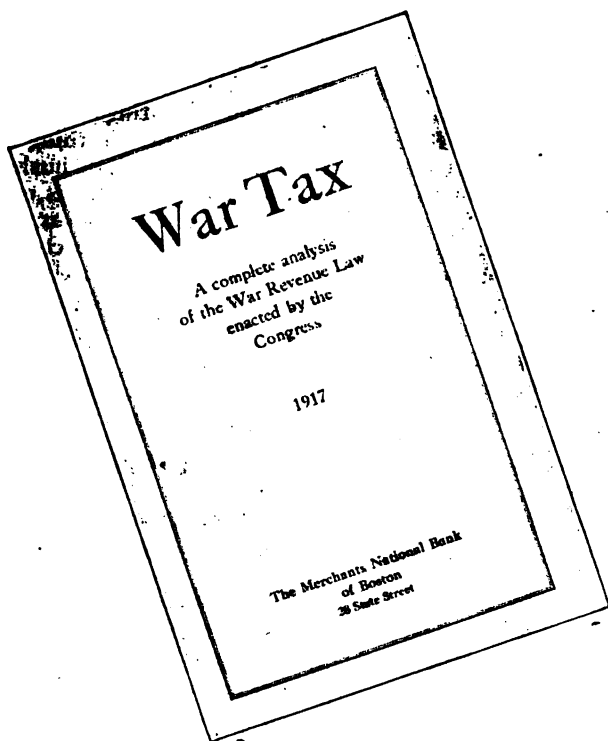
It is no reproach to a composer that he should have failed. There are many other things quite as well worth doing. I would not dream of setting Purcell, or even Handel, above all other musicians simply because both were eminent in this particular direction. Only lately it occurred to me that, whereas many natural phenomena have been

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splendidly interpreted in music, few have achieved masterpieces in depicting a phenomenon which ought to make a stupendous and varied appeal to all men. Purcell, as I once wrote elsewhere, at one stroke of immense imaginative power gives us in "Full fathom five" the very depths of the sea, "the stillness of the central sea," and in "While these pass o'er the deep," "Halcyon days," and "See, the heavens smile," it is the spirit of the sea we feel. Handel's paintings are more tremendous. Like a play of Æschylus or Shakespeare, the thing seems done once for all. The chorus "And with the blast," with its hushed cadence, "The depths were congealed in the heart of the sea," is equal to any other piece of music in the world, and more finely than any other piece it illustrates Handel's power of finding utterance for a cosmic emotion that seems too great for any one man to have experienced. And it was his consciousness of the age, the spirit, the mystery, of the vast central seas, that moved him to find this utterance.

SELECTIONS—OVERTURE, NOTTURNO, SCHERZO—FROM THE MUSIC TO  
"A MIDSUMMER NIGHT'S DREAM," OP. 61.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. It was written in July and August, and completed on the 6th of the latter month.

Klingemann says that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he

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was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer-houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the pianoforte of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterwards by an orchestra in the

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garden-house. The first public performance was at Stettin in February, 1827, from manuscript, when Karl Löwe conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

The overture was performed in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet\* in the Argyll Rooms, when Mendelssohn played for the first time in that country Beethoven's pianoforte concerto in E-flat major. Mendelssohn conducted the performance of the overture. The composer conducted it again in London, July 13, 1829, at a concert given by Henriette Sontag for the benefit of the inundated Silesians. The singers at this concert were Mmes. Malibran, Sontag, Camporese, Pisoni and Messrs. Velluti, Pellegrini, Zuchelli, Curioni, Donzelli, De Begnis, Torri, Graziani, Bordogni. Among the instrumental performers were the pianists, Moscheles and Mendelssohn, the flutist Drouet, Puzzi, horn player, Bohrer, and Lindley, violoncellist.

Sir George Smart, who returned from the concert of June 24, with

\* Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then travelled extensively as virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation. William Hazlitt heard Drouet in April, 1816, and wrote: "Mons. Drouet's performance on the flute was masterly, as far as we could judge. The execution of his variations on 'God save the King' astonished and delighted the connoisseurs. Those on 'Hope told a flattering tale' were also exquisite. We are, however, deep versed in the sentiment of this last air; and we lost it in the light and fantastic movements of Mons. Drouet's execution. He belongs, we apprehend, to that class of musicians, whose ears are at their fingers' end; but he is perhaps at the head. We profess, however, to be very ignorant in these matters, and speak under correction" (*The Examiner*: article "The Oratorios," April 14, 1816).

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Mendelssohn, left the score of the overture in a hackney coach. So the story is told; but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's comedy at London, in 1840, when Mme. Vestris appeared in the performance at Covent Garden.

The orchestral parts were published in 1832; the score in April, 1835.

The overture dedicated to his Royal Majesty the Crown Prince of Prussia is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and the usual strings.

The original title was Concert Overture: "Midsummer Night's Dream," and the original opus number was 21.

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask\* dance from the fifth

\* Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for cello and pianoforte.) But see Verlaine's lines:—

Votre âme est un paysage choisi  
Que vont charmant masques et bergamasques  
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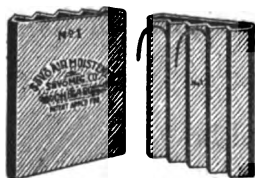
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act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, the lucky man on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for violoncellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garten. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

The overture was played in Boston for the first time at a concert of the Boston Academy of Music, February 21, 1846. When the Germania Musical Society first visited Boston, and gave twenty-nine concerts in the Melodeon in six weeks,—the first concert was on April 14,—the overture was played thirty-nine times. This orchestra was made up of only twenty-three players, and there was one violoncellist. Thomas Ryan in his memoirs tells an entertaining story about his attempt to introduce the overture in Boston.

\* \* \*

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During March and April of that year Mendelssohn, who had written the overture in 1826, composed the additional music for Shakespeare's play. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was in the Royal Theatre in the New Palace, Potsdam, October 14, 1843, on the eve of the festival of the king's birthday. Mendelssohn conducted. The play was performed at the Royal Theatre, Berlin, on October 18, 1843, and the two following nights under Mendelssohn's direction. At



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the first performance the cast was as follows: Theseus, Rott; Lysander, Devrient; Demetrius, Grua; Squenz, Schneider; Schnock, Rütthling; Zettel (Bottom), Gern; Flaut, Krüger; Schnauz, Weiss; Schlucker, Wiehl; Hippolita, Mme. Werner; Hermia, Miss Stich; Helena, Miss Schulz; Oberon, Miss Aug. von Hagn; Titania, Marie Freitag; Puck, Miss Charl. von Hagn. The play puzzled: highly respectable persons declared it to be vulgar, but the music pleased.

The first performance in concert was in the Hannover Square Rooms, London, May 27, 1844, at the fifth concert of the Philharmonic Society. Mendelssohn led from manuscript. The solo sopranos were Miss Rainforth and Miss A. Williams. The first concert performance with spoken text was at Münster, May 24, 1851, at a concert of the Cecilia Society led by Karl Müller.

The score was published in June, 1848; the orchestral parts in August of that year. The first edition for pianoforte was published in September, 1844.

Mendelssohn's music to the play consists of thirteen numbers: I. Overture; II. Scherzo, Entr'acte after Act I.; III. Fairy March in Act II.; IV. "You spotted snakes," for two sopranos and chorus, in Act II.; V. Melodrama in Act II.; VI. Intermezzo, Entr'acte after Act II.; VII. Melodrama in Act III.; VIII. Notturmo, Entr'acte after Act III.; IX. Andante in Act IV.; X. Wedding March after the close of Act IV.; XI. Allegro Commodo and Marcia Funebre in Act V.; XII. Bergomask Dance in Act V.; XIII. Finale to Act V. Many of the themes in these numbers were taken from the overture.

#### NOTTURMO.

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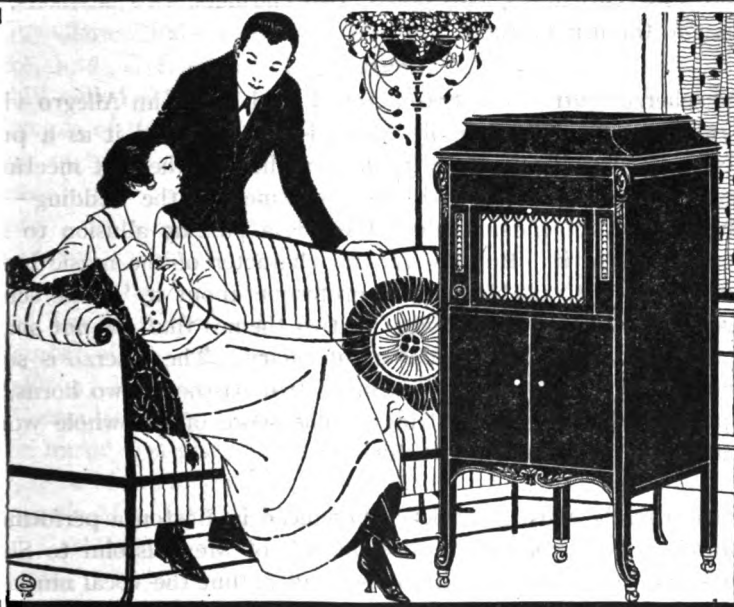
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lovers in the wood at the close of the third act. A melodious part song is sung by horns and bassoons with melody in the first horn; a middle voice is now and then doubled by a clarinet. There is a simple bass of 'cellos and double-basses. There is a more agitated middle part, developed by the strings and wind. The first melody returns as before, but now there are eighth-note triplets in the strings and even eighth notes in the higher wood-wind. There is a short coda. The nocturne is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, and the usual strings.

#### SCHERZO.

The scherzo (entr'acte between Acts I. and II.) is an Allegro vivace in G minor, 3-8. "Presumably Mendelssohn intended it as a purely musical reflection of the scene in Quince's house—the first meeting to discuss the play to be given by the workmen at the wedding—with which the first act ends. Indeed there is a passing allusion to Nick Bottom's bray in it. But the general character of the music is light and fairy-like, with nothing of the grotesque about it." The scherzo presents an elaborate development of two themes that are not sharply contrasted. The first theme has a subsidiary. The scherzo is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. The score of the whole work is dedicated to Heinrich Conrad Schleinitz.\*

\* \* \*

The Germania Musical Society announced in Boston a performance on March 6, 1852, of the "entire music" of Mendelssohn to Shakespeare's play, with Mrs. F. Kimberly, reader; but the vocal music was not sung on this occasion in spite of the announcement.

\* Schleinitz (1802-81) was a counsellor of justice (in England king's counsel) and one of the board of directors of the Gewandhaus at Leipzig. After Mendelssohn's death he was director of the Leipzig Conservatory. Moscheles says in his diary that Schleinitz had "a lovely tenor voice."

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"A Midsummer Night's Dream" was performed at the Boston Theatre for a fortnight or more beginning April 14, 1856. The playbill of April 14th said that the performance was the first. At this theatre, or in Boston? The cast was as follows: Theseus, H. F. Daly; Lysander, Mr. Belton; Demetrius, Mr. Stoddart; Egeus, Mr. Cowell; Philostrate, Mr. Davenport; Hippolyta, Mrs. Belton; Helena, Mrs. Hudson-Kirby; Bottom, John Gilbert; Flute, John Wood; Quince, W. H. Curtis; Snug, S. D. Johnson; Snout, T. E. Morris; Starveling, Mr. Holmes; Oberon, Mrs. Barrow; Titania, Emma Taylor; Puck, Mrs. John Wood; A Fairy, Clara Biddles. The music was by Mendelssohn, Horn, T. Cooke, and T. Comer. Mr. Comer conducted the orchestra. The playbill called attention to the "great moving Double Panorama" in the course of the performance. The playbills of the immediately following nights stated that "crowded and fashionable audiences" had approved the performances. "Enthusiastic Applause. Repeated Cheers." At the twenty-ninth performance, "Shylock," a burlesque, was played as an after-piece, with John Wood as Shylock and Mrs. Wood as Portia. At the thirtieth, the after-piece was W. Brough's farce "Trying it On." There was a revival of Shakespeare's play in September of that year, with these changes in the cast: Theseus, Mr. Donaldson; Hermia, Lizzie Emmons (her first appearance); A Fairy, Ida Vernon (her first appearance).

The music was played and sung in Music Hall, Boston, March 21, 1857, with Mrs. Harwood and Miss Marie Fries (a sister of Wulf Fries, afterwards Mrs. Bishop) as the solo singers. Fanny Kemble read the text. Carl Zerrahn conducted. There were "full orchestral and choral adjuncts." "The entertainment was for the benefit of the Mercantile Library Association, which realized over \$1,500 from the venture, the reader generously waiving payment for her services."

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There was a performance in Music Hall on the tercentennial anniversary of Shakespeare's birthday, April 23, 1864. B. J. Lang conducted.

Music by Mendelssohn was performed at Selwyn's Theatre, Boston, in November, 1869, when the comedy was given with a strong cast, which included F. Robinson, Theseus; C. R. Thorne, Jr., Lysander; Mary Wells, Hippolyta; Virginia Buchanan, Helena; Mary Cary, Titania; Blanche Davenport, First Fairy; Stuart Robson, Bottom; W. J. Lemoyne, Flute; Kitty Blanchard, Puck.

There was a performance of the overture and incidental music in Boston at a concert of the Boston Symphony Orchestra, led by Mr. Paur, April 14, 1894. George Riddle read the text; Mrs. Marie Barnard Smith and Miss Harriet S. Whittier were the solo singers; the chorus was made up of members of the Cecilia.

There have been other performances in Boston. It may be added that the Scherzo, Notturmo, Fairies' March, Lullaby, Finale, and Wedding March were "done into dance" by Miss Isadora Duncan, in the conservatory of a private house at Newport, R.I., September 28, 1898.

Victor Herbert, in his arrangement of the music for Nat Goodwin's revival of "Midsummer Night's Dream" (1903), added to Mendelssohn's score transcriptions of certain "Songs without Words" and numbers based on phrases from the unfinished opera "Loreley" and from chamber music. He was not the first. When Shakespeare's comedy was revived by Beerbohm Tree (London, January 10, 1900), an orchestral arrangement of Mendelssohn's "Song without Words" in C, No. 34, was added to the original score, and Miss Nielson sang "I know a Bank" to the melody of Mendelssohn's "Auf Flügeln des Gesanges."

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The comedy with Mendelssohn's music was performed by Ben Greet's Players, assisted by members of the Boston Symphony Orchestra, led by Gustav Strube, in Symphony Hall, October 23, 1909.

\* \* \*

Here is a partial list of music written expressly for this comedy:—

"By the Simplicity of Venus' Doves," song by Hermia. Sir Henry Bishop, 1816. Sung by Miss Stevens.

"O Happy Fair! Your Eyes are Loadstars." C. Smith, 1754, solo soprano, in the operatized version entitled "Fairies"; solos by E. J. Loder (1844) and Edward Hine; glee by W. Shield.

"Before the Time I did Lysander see." C. Smith, 1754. Song.

"Love looks not with the Eyes." C. Smith, 1754. Song.

"Over Hill, over Dale," Solo by T. Cooke (1840), Edward Fitz-William (1855), G. A. Macfarren (1856), J. F. Duggan (1862); duet by W. Wilson (1858); glee by W. Jackson (1770-75); part song by Hatton.

"That very Time I said," entitled "Love in Idleness." Soprano solo sung by Mme. Vestris; T. Cooke (1840).

"I know a Bank." Solo by John Percy (died in 1797); duets by C. E. Horn (1827), J. Barnett (1830).

"You Spotted Snakes." Glee, W. B. Earle (1794), R. J. S. Stevens (1800?), G. A. Macfarren (1879), W. Hills (1865), solo, C. Smith (1794).

"The Fairies' Song." J. Mount (1879).

"Through the Forest." Mrs. J. B. Gattie (1825?), solo.

"The Woosell Cock." Purcell's version is lost. Burney, song (1762); Anon.

"Flower of this Purple Day." Solo, C. Smith (1754).

"Lo, Night's Swift Dragons." Solo, T. Cooke (1840).

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"Up and Down." C. Burney, solo (1762); C. Smith, solo (1754); T. Cooke, solo (1840).

"The tedious brief scene" of Pyramus and Thisbe was made into a mock opera, "Pyramus and Thisbe," by J. F. Lampe (1745).

"Now the Hungry Lion roars." Solos and chorus, R. Leveridge (1727); glee, Dr. Cooke (about 1775), R. J. S. Stevens (about 1790?), Sir Henry Bishop (1816), C. Smith (1794); solo for bass, W. Linley (1816). A setting by Bishop for four male voices was introduced in "Two Gentlemen of Verona," and Horn's setting was sung in "Merry Wives of Windsor."

\* \* \*

## MENDELSSOHN AND MRS. CRUMMLES.\*

BY VERNON BLACKBURN.

The mystery which approaches any modern inspiration is this particular fact, that what seems to be a sudden creation is really a matter of slow birth and of slower growth. Just as a mother watches and keeps vigil over the child of destiny—we are all children of destiny!—so do the very few who perceive early promise in the great work of the future meditate over possibilities and strive to think that they do not "imagine a vain thing." We speak of the ultimate recognition of musical artists.

\*This article was published in *The Pall Mall Gazette* a dozen years ago. Blackburn, the musical critic of that journal for fourteen years, the author of "The Fringe of an Art," a singularly brilliant writer, first encouraged by W. E. Henley, died on February 14, 1907.—P. H.

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Grief of a day shall fill a day,  
Because its creature died.

But one may almost burlesque Dickens, and say, "Crummles was sugar." That is to say, the art of music is part of the interminable philosophy of things; it is not immediately recognizable when it reaches a zenith in any generation. It is sour to the taste at first, but sweet as honey afterwards. It is impossible in such a connection not to recall a reversal of "Revelation" and the eating of the "little book," which "was in my mouth sweet as honey" and afterwards was bitter to the eater. Music is brought forth with much travail of spirit, but it is one of nature's beneficent laws that the things that cost much pain bring mostly the greatest pleasure in the fulfilment of things.

In other words, music once more emphasizes the mere chemical distinction between the acid and the sweet. That which yesterday was sour to the musical taste is to-day sweet; that which yesterday was sweet is to-day sour. Emanuel Bach might write the prettily sweet things of his art by the day and by the hour, but he no longer remains with any

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class of musician as a composer of importance. Thus it is that popularity is so immediate (and so meaningless) a test of artistic merit. "Grief of to-day will fill a day." One may select a few instances.

There is nothing more curious in the history of musical art than the record of Mendelssohn. He stood half-way between the things that had been and the things that were to be. He recognized every possibility of his own past as a forerunner of the future (which was his present), and yet he stopped absolutely short, when that future met him face to face. He tasted the sweetness which time had brought to the acid of things; he refused the acid which one day would turn to sweetness. That is a very curious historical fact; it belongs, as it seems to the present writer, to the essential organism of things; and music is, from the purely philosophic standpoint, again absorbed in the universal logic that asks and demonstrates and discovers—who shall say what issue?

The meeting of Mendelssohn with Goethe is, to the philosophic mind, surely one of the most curiously engrossing incidents in the history of art. It proved the modern mind of Mendelssohn (who, later on, rejected subsequent modern things with scorn), and it demonstrated the eternal youthfulness of the old poet, who was ever bent on discovery, ever peering outwards, ever making for the East, ever expecting the sunrise from the edge of the sea in the endless distances of the dark. Yet Mendelssohn was a great musician of his day; he was even more than that, though his work is not so pressingly convincing as once it was; he was the patriarch of the young pianist of to-day. The examination-room without Mendelssohn would be indeed a thing of barrenness and infertility. How could judges at young ladies' institutions do their work effectively if the "Lieder ohne Worte" had never been written? The issue need not be dwelt upon. We return to our proposition without further proof, indeed, without superfluous demonstration. Music has a dreadful claim upon them that are given to be her expounders. She will not be cheaply dwelt with. The sweetness of the summer, in Shakespeare's phrase, comes from her loftiness and sourness. Deal with her justly and strongly, and, though at first she may repel you, she will ally herself with you to great issues in the end. Be a Wagner, and Music will walk with you through the ages. Mendelssohn, in the ball-room of life, did but ask her for a dance.

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Etude, "Cascades" }	Gebhard
Romance in F-sharp	Schumann
Etude, F minor, Op. 10, No. 9	
Etude, (black keys) Op. 10, No. 5 }	Chopin
Scherzo, C-sharp minor	
Sonetto di Petrarca in E	Liszt
Jeux d'eau	Ravel
(Dieu fluvial riant de l'eau qui le chatouille)	
Two Spanish Dances	
Tango in D	Albeniz
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2. a. My lytell pretie one	Miss HOLTERHOFF	Old English
b. Have you seen but a whyte lillie }		
c. My lovely Celia		
d. A Warning		Monroe
3. Aria, "Eri Tu," from "Masked Ball"	Miss HOLTERHOFF	Mosart
	Mr. FLINT	Verdi
4. a. Quand je dors	Miss HOLTERHOFF	Liszt
b. S'il est un charmant gazon		Fauré
c. Les Belles Manieres		Old French
d. Fantoches		Debussy
5. a. Vale	Miss HOLTERHOFF	Haile
b. By the Lake		Le Forge
c. L'Angelus		Bourgault-Du Condray
d. The Pipes of Gordon's Men		Hammond
6. a. Do not go, my love	Miss HOLTERHOFF	Hageman
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c. Butterfly }		Carpenter
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NOTES BY PHILIP HALE



FRIDAY AFTERNOON, DECEMBER 14

AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 15

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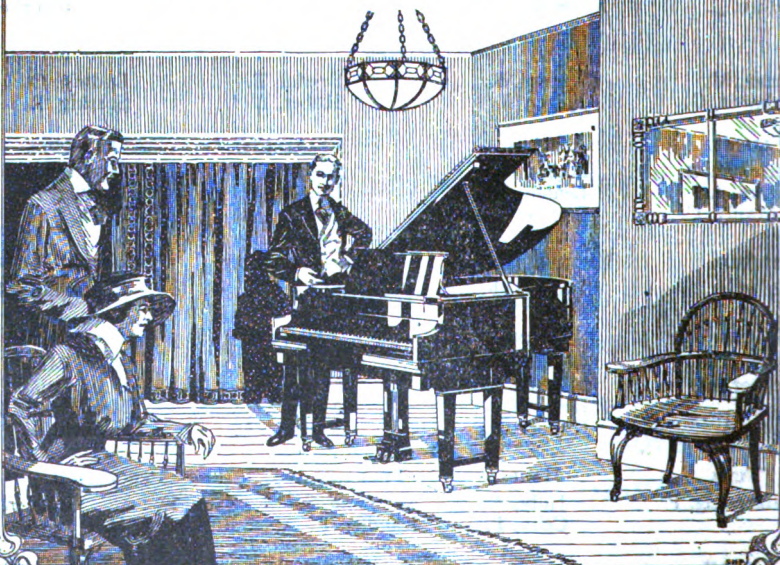
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Mozart . . . . . Symphony, E-flat major (K. 543)

- I. Adagio; Allegro.
  - II. Andante.
  - III. Minuetto; Trio.
  - IV. Finale: Allegro.
- 

Handel . . . . . Air, "Dì ad Irene," from the Opera "Atalanta "

Ravel . . . . . "Lever du Jour," "Pantomime," "Danse Générale"  
("Day-break," "Pantomime," "General Dance"),  
Orchestral Fragments from "Daphnis et Chloé,"  
ballet in one act

Beethoven . . . . . Recitative, "Jehovah! Hear, oh, hear me," and  
Air, "Oh, my heart is sore within me," from  
the Oratorio "Christ on the Mount of Olives"

Balakireff . . . . . "Thamar," Symphonic Poem for Orchestra after a Poem  
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Mr. JOHN McCORMACK

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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died No-

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**JOHN McCORMACK**



**JOHN McCORMACK**

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WHEN I AM DEAD

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vember 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." He borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge: the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.



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The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years. It is stated in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." This reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him. Among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players, began again at the same speed, stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.



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Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry that should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with

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the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The Minuetto appears in the ballet music introduced in performances of "*Le Nozze di Figaro*" at Paris.

\*\*\*

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double basses repeat a rhythm on an organ-point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be re-

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peated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer instrumentation, more varied modulation, and there are new counter-figures. There is a short coda.

The Minuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

Mr. JOHN McCORMACK, tenor, was born in Athlone, County Westmeath, Ireland, on June 14, 1884. Having been in school there, he went to Summer Hill College, Sligo, when he was twelve years old. There he won prizes and scholarships enough to pay his tuition for five of the six years. He went to Dublin, hoping to study law, but his voice attracted attention. He joined the Marlborough Choir and the Dublin Oratorio Society. On May 14, 1903, he competed at a festival open to tenors from all parts of Great Britain, and took the first prize. For two years he studied singing in Milan under Sabatini. On March 1, 1907, he sang at a Ballad Concert in London and made a sensation. He made his debut in opera at Covent Garden, October 15, 1907, as Turiddu, and was engaged at that theatre until the war. Coming to the United States in 1909, he made his first appearance at the Manhattan Opera House, New York, November 10, as Alfredo. For the two seasons fol-



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lowing he was engaged with the Philadelphia-Chicago Opera Company and later with the Boston Opera Company, appearing as "guest" at the Metropolitan Opera House. In the fall of 1911 he went to Australia with Mme. Melba's company. On his way back to London he gave concerts in America, and in 1912-13 he gave many concerts in the United States and Canada. There was a second visit to Australia in the fall of 1913. In 1914, besides his concert work, he sang in opera with Mme. Melba in Paris, gave concerts in Ostend, and was to have taken part in "Don Giovanni" at the Salzburg Mozart Festival organized by Mme. Lilli Lehmann, but the war prevented. Since then he has given a great many concerts in the United States and Canada.

His operatic engagements in Boston have been as follows:—

**MANHATTAN OPERA COMPANY** in the Boston Theatre:—

Edgardo, March 29, 1910 (his first appearance in Boston). Tonio ("Daughter of the Regiment"), March 31, 1910.

Alfredo, April 2, 1910.

**BOSTON OPERA HOUSE:**—

Turiddu, December 2, 5, 1910.

Rodolfo, December 3, 15, 1910; December 28, 1912.

Pinkerton, December 14, 1912.

Alma viva, January 20, 1913.

Don Ottavio, February 7, 12, 15, 1913.

Mr. McCormack has given many concerts in Boston. He sang with Marie Narelle, March 31, 1912. He gave concerts in Symphony Hall:—

1913, February 23;

1914, March 22, November 8, 29;

1915, February 21, 22, May 9, October 10, 31;

1916, February 20, 22, April 2, October 1;

1917, February 18, 20, 22, 25, April 22.

At the Boston Opera House: 1917, October 14, December 9.

He sang at the concerts of the Boston Symphony Orchestra, February 2, 3, 1917: Mozart, Rondo, "Per Pietà, non Ricercale"; Handel, "Stay, shepherd, stay," and Air, "Shepherd, what art thou pursuing," from "Acis and Galatea."



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AIR, "DÌ AD IRENE," FROM THE OPERA "ATALANTA."

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

"Atalanta," an opera in three acts, was composed in April, 1736 (completed April 22), and produced at the theatre royal, Covent Garden, London, on May 12, 1736, in honor of the marriage of the Prince of Wales with the Princess Augusta of Saxe-Gotha.

The characters are Atalanta, Princess of Arcadia, under the name of Amarilli, soprano; Meleagro, King of Ætolia, under the name of Tirso, the lover of Atalanta, soprano; Irene, shepherdess, in love with Aminta, alto; Aminta, shepherd, in love with Irene, tenor; Nicandro, father of Irene, confidant of Meleagro, bass; Mercurio, bass.

There was scenery painted in honor of the union. "The forepart of the scene," said the *Daily Post*, "represented an avenue to the Temple of Hymen, adorned with statues of Heathen Deities. Next was a triumphal arch, on the summit of which were the arms of their Royal Highnesses. Under the arch was the figure of Fame on a cloud, sounding the praises of this happy pair. The names FREDERICUS and AUGUSTA appeared above in transparent characters. The opera concluded with a grand chorus, during which, several beautiful illuminations were displayed. There were present, their Majesties, the Duke, and the four Princesses, accompanied with a very splendid audience, and the whole was received with universal acclamations." The opera ran till the end of the season; "on June 2," says Burney, "it was performed by command of the Queen, the Duke and the Princesses; and on the 9th, when the season closed, Her Majesty likewise honored it with her presence." The printed score was delivered to the subscribers, who were about 180, in June.

The air "Dì ad Irene" is sung by Aminta.

Dì ad Irene, tiranna, infedele.  
Ria, crudele d' un mostro peggiore,—Ah! Nò.  
Dille più e tosto, dille ch' un core  
Qual è il mio, più trovar non potrà.  
Dille barbara, dille, ma che?  
Nò, che basta alla pura mia fè.  
Di veder quei hegli occhi sereni  
Con la prima amorosa pietà.

Dì ad Irene, etc.

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G minor, accompanied by strings.

Go! call Irene, my mistress contentless,  
Cruel, relentless, unfaithful, hard-hearted,—ah, no!  
Rather say to her gently:  
"Love such as mine is all divine!"  
Where its like can she find.  
Rather go tell her a fond heart like mine is priceless!  
Where its like can she e'er find?\*

The singers were Conti,† usually called Gizziello after his singing teacher; Signora Strada, Signora Maria Negri, Beard, Waltz, and Reinhold.

The music of *Aminta* was sung by Beard. Dr. Burney described his air "Di ad Irene" as more in Handel's "own early style" than any of the movements in the first act. He thought that in composing the music for Conti, "he modeled his melody to the school of his new singer."

John Beard, born about 1717, received his musical education in the Chapel Royal. He first appeared on the stage in 1736 at Covent Garden in "The Royal Chace," or "Merlin's Cave," and at once became a favorite by singing Galliard's hunting-song, "With Early Horn." Burney, speaking of him as "first man" for many years in Handel's oratorios, and comparing him with Lowe, who had a remarkably fine voice, said, "whereas Mr. Beard, with an inferior voice, constantly possessed the favor of the public by his superior conduct, knowledge of music, and intelligence as an actor." In 1739 he married Lady Henrietta, the young widow of Lord Edward Herbert and daughter of the

\* Translated by Nathan Haskell Dole for "Songs and Airs of G. F. Handel, edited by Ebenezer Prout" (Oliver Ditson Company).

† Giochino Conti, born in 1714, who made his first appearance in London on May 5, 1736, in Handel's "Ariodante," afterwards by his art excited the envy of Farinelli. One of the great singers assembled by the King of Portugal in 1755, Conti narrowly escaped the earthquake at Lisbon. He retreated into a monastery in consequence, where he ended his days. So Burney says; but Grove's Dictionary of Music states that he left the stage about 1753; returned to Arpino, his birthplace, and died at Rome in 1761: nothing about the earthquake and monastery.

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Earl of Waldegrave. He then retired; but she died in 1753 and he returned to the stage. In 1759 he married Charlotte Rich, the daughter of the proprietor of Covent Garden Theatre. Beard sang there often in "The Beggar's Opera." In 1761 he became proprietor and manager of this theatre. He took his leave of the public in 1767 in "Love in a Village." He had become deaf. He died February 5, 1791, with the reputation of having been an admirable singer and an honorable man.

R. A. Streatfeild says of "Atalanta" in his life of Handel (1909), "It is appropriately brilliant and festive in character, and makes no pretence to dramatic interest, but it is nevertheless one of Handel's most charming operas, with its choruses of nymphs and shepherds, and its indescribable atmosphere of lighthearted gaiety and out-of-door freshness."

Mrs. Mary Delany in a letter dated November 27, 1736, wrote that she was going to see "Atalanta," "which is acted to-night for the last time with the fireworks."

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JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in Paris.)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911. The ballet was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet.

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Nijinsky mimed Daphnis; Miss Karsavina, Chloe. Bolm and Cechetti also took leading parts. The conductors of the season, May and June, were Messrs. Monteux and Ingelbrecht.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne"—"Interlude," "Danse Guerrière"—was performed at a Châtelet concert conducted by Gabriel Pierné April 2, 1911. This suite was performed at a concert of the Symphony Society of New York, Walter Damrosch conductor, November 29, 1914, at a concert with a programme intended to illustrate French ballet music from the time of Lully to the present time.

Mr. Copeland played "Danse de Daphnis" at his piano recital in Jordan Hall, November 21, 1917.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,\* castanets, celesta, glockenspiel, two harps, strings (double basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic

\*It appears from the list of instruments in French that Ravel makes a distinction between the *tambours* and the *casse claire*. Each is described in French treatises as a side or snare drum.

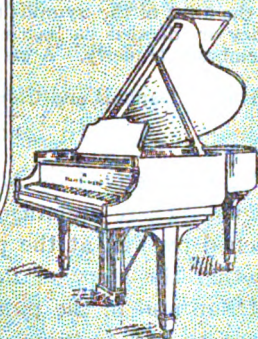
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vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,\* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

\*\*\*

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin* wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal

\* John F. Rowbotham in his "History of Music" (vol. 1, p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he (Pan) constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it will end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'éti! maladie inconnue, que tu nous fais mal!"—P. H.

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divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

\* \* \*

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season Mme. Fokine was also seen as Chloe. Mr. Monteux conducted.

At the performances in London the unseen choruses were omitted. The *Daily Telegraph* of June 9, 1914, published this correspondence.

Sir—My most important work, "Daphnis et Chloé," is to be produced at Drury Lane Theatre on Tuesday, June 9. I was overjoyed, and fully appreciating the great honor done to me, considered the event as one of the weightiest in my artistic career.

Now I learn that what will be produced before the London public is not my work in its original form, but a makeshift arrangement which I had accepted to write at M. Diaghilew's special request, in order to facilitate production in certain minor centres. M. Diaghilew probably

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considers London as one of the aforesaid "minor centres," since he is about to produce at Drury Lane, in spite of his positive word, the new version, without chorus.

I am deeply surprised and grieved, and I consider the proceedings as disrespectful towards the London public as well as towards the composer. I shall therefore be extremely thankful to you if you will kindly print this letter.

Offering you thanks in anticipation, I remain, dear Sir, faithfully yours,

Paris, June 6.

MAURICE RAVEL.

#### THE RESPONSE.

Sir,—The protest of M. Maurice Ravel has caused me much surprise.

Two months ago I produced "*Daphnis et Chloé*," with great success, at the Théâtre de l'Opéra, Monte Carlo, and I presented the second version of the work, that is to say, without a chorus. In this connection it must not be forgotten that the Monte Carlo chorus has a great reputation, and would never have refused to co-operate in the production of a work of art of this description. After the first performance I received a most gratifying telegram of congratulation from M. Ravel's publisher, and the composer until yesterday never seems to have had any idea of protesting against the manner in which his work was presented, the production, in fact, meeting with unanimous approval.

The second version, without a chorus, is not a haphazard affair, and was very far from being written with a view to production at small theatres.

The experiment of giving "*Daphnis et Chloé*" with chorus was tried two years ago at the Théâtre du Châtelet and the Théâtre des Champs Élysées, and it was clearly proved that the participation of the chorus was not only useless, but actually detrimental. In proof of this I need only cite two facts: when the chorus, during a quick

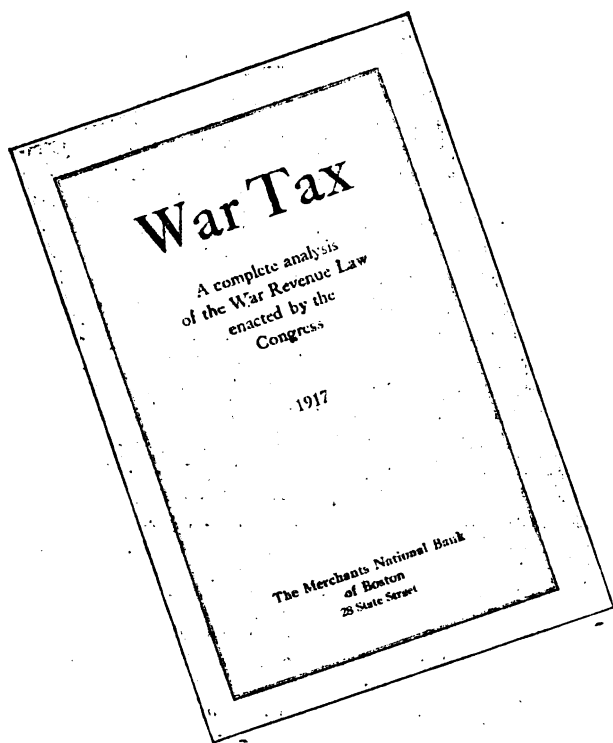
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change of scene, was obliged to sing behind the curtain without orchestral accompaniment, during which time it was necessary to remove the first scene and lower another, place a great number of accessories, group the dancers, the chorus in the meantime singing *a capella* in the middle of the stage. It is quite obvious that nothing could be heard but the work of the scene shifters. And again, when the chorus at the end of the second tableau had to enter the well of the orchestra in order that something might be heard of what they were singing. In view of the large number of musicians necessary for Ravel's orchestration and the consequent limitation of space, it was necessary to place a large number of the choristers in boxes, and even in the corridors of the theatre.

All this in no way added to the artistic side of the production of this beautiful ballet, and I was therefore obliged to beg M. Ravel to write the second version, which was successfully accomplished by the distinguished composer.

I had the pleasure of asking M. Ravel to write "*Daphnis et Chloé*" for my ballet; more, the composer did me the honor to dedicate this remarkable work to me, and it would be very extraordinary, in view of this, if I had not made every effort to present it in the most perfect manner possible to the London public, to whom I owe a very great debt of admiration and gratitude.—I am, Sir, yours faithfully,


SERGE DE DIAGHILEW.

Ravel replied in a letter to the *Times* of June 17:—

Sir,—Thanking you for kindly having printed my former letter, I am compelled by M. Diaghilew's strange assertions again to encroach upon the hospitality of your columns.

I am astonished that an impressario should think it permissible to speak of the production of a work in its original form as an "experience." Contrary to M. Diaghilew's sayings that "experience" did not prove to the public nor to the author that "the participation of the chorus was not only useless but actually detrimental," the unanimous opinion of critics after the production in 1912 and the revival in 1913 suffices to prove the assertion unwarranted.

I must add that the score is published with the choral parts, an appendix giving the *ossia* in want of a chorus, which for practical con-

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siderations of economy, not for artistic reasons, I accepted to write, upon M. Diaghilew's pressing request, for minor theatres.

This again is shown by the following letter written by my publishers to M. Diaghilew on June 3d:—

"Dear Sir,—We learn through M. Ravel that you intend to produce *Daphnis and Chloë* at London without choir. To the author's regret we add our own, because the transcription was to be reserved, as agreed between us, for production in centres of minor importance; and we still hope that, according to the author's express desire, you will find it possible to produce his work at London in its full original form."

This letter also shows that I did have the idea of protesting long before the eve of the first performance at London. M. Diaghilew, no doubt, has forgotten the letter, the agreement therein mentioned, and perhaps also the terms of the telegram in which he seems to discover an encouragement to produce *Daphnis* without choir.

That telegram runs thus:—

"Thank for good news; are transmitting telegram to Ravel; happy great success; sincere congratulations and compliments to all.—  
DURAND."

and can hardly be construed otherwise than as a point of etiquette, and has no bearing upon the question that M. Diaghilew raises.

I must add that henceforth, if M. Diaghilew wishes to produce *Daphnis* on important stages, an agreement, not verbal, but written, will bind him to produce it with the chorus.

Pray believe me faithfully yours,

MAURICE RAVEL.

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RECITATIVE, "JEHOVAH! HEAR, OH, HEAR ME," AND AIR, "OH, MY HEART IS SORE WITHIN ME" ("JEHOVAH, DU MEIN VATER" AND "MEINE SEELE IST ERSCHÜTTERT"), FROM THE ORATORIO "CHRIST ON THE MOUNT OF OLIVES" ("CHRISTUS AM OELBERGE"), OP. 85.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This oratorio, text by Franz Xaver Huber, was completed according to Ries in 1800. Schindler gave the following account: "Beethoven wrote this work during his summer residence at Hetzendorf, a pleasant village closely contiguous to the gardens of the imperial palace of Schönbrunn, where he passed several summers of his life in profound seclusion." He composed the oratorio and "Fidelio," as Schindler says, "seated between the two stems of an oak which shot out from the main trunk at the height of about two feet from the ground. . . . Beethoven in the last year of his life found fault with himself for having treated the part of Christ too dramatically, and would have given a great deal to be able to correct that 'fault.'"

The first performance was at a concert given by Beethoven in the Theater an der Wien, April 5, 1803. (Thayer suggests that the oratorio was composed for Beethoven's concert of April 2, 1800, but it was not then performed.) At the concert on April 5, 1803, Beethoven's first and second symphonies and the pianoforte concerto in C minor were performed with the oratorio. Ries speaks of another work, "a new piece that I do not now remember." The second symphony was then performed for the first time. The new works were coolly received. Little was said about the oratorio; the critics differed in opinion.

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Beethoven was reproached for having raised the prices of admission. The concert brought him in 1800 gulden. On March 27, 1804, when the oratorio was performed for the fourth time, the solo singers were Miss Müller, Messrs. Rattmeyr and Meier. Thayer says that without doubt they sang at the first performance.

The Recitative and Air (C minor, 4-4) are sung by Jesus in the original version. The recitative is accompanied by two flutes, two oboes, two clarinets, two bassoons, two horns, three trombones, kettledrums, and strings. The trombones are omitted in the accompaniment of the aria. In the English version "Engedi" the recitative and aria are sung by David.

**RECITATIVE:—**

Jehovah! hear, oh, hear me. Thou art my hope. O Lord, deliver me; stretch forth thy hand to help me in my trouble. I bless thy holy name; thou art my refuge and my shield; in thee alone I trust. How awful is thy wrath, O God of Israel! Arise, O Lord, and let thine enemies be scattered, and flee before thee. O Father! hear and grant thy servant's prayer, who bends before thy throne in sorrow, for my foes have sought my life. Remember our reproach wherewith thine enemies have reproached thy servants. Arise! O God of hosts; forsake me not! Behold, how fearfully the pains of death oppress and wound my soul. My heart is faint, my Father! Behold, my heart is faint. Have mercy, Lord!

**AIR:—**

Oh, my heart is sore within me,  
And my spirit faints away;  
Terrors seize me, and in darkness  
I am dwelling night and day.  
Like the shadow that declineth  
Are my days with constant fears;  
I am weary with my groaning,  
And my eyes are dim with tears.  
Father! Lord! in pain and sorrow,  
Lo! thy servant prays to thee  
(For thy power is unbounded):  
Lord, arise, deliver me.

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One Hudson, a M.D., made an English version of this oratorio and called it "Engedi, or David in the Wilderness, a Sacred Drama." In his preface he gave the reason for doing this.

"The author of the words of the Sacred Drama, now submitted to the British public under the title of 'Engedi,' had long regretted that the music of Beethoven's noble oratorio 'Christus am Oelberge,' appeared to be forever excluded (as a whole) from public performance, by the objectionable nature of the German libretto; and, having seen that every attempt hitherto made to *modify* the original subject had failed to produce the desired effect, he has been induced, by the consideration of the analogies of the sacred history, to make the following attempt to *adapt* the musical ideas of the immortal Beethoven, to the facts of Saul's persecution of David."

Hudson's version is founded on extracts from chapters xxiii, xxiv, xxvi, of the first Book of Samuel.

"Engedi" was performed for the first time in this country at a concert of the Handel and Haydn Society in Boston Music Hall, February 6, 1853: Miss Anna Stone, soprano, Prophetess; S. B. Ball, tenor, David; B. F. Baker, bass, Abishai. The Germania Musical Society was the orchestra. Carl Bergmann conducted. F. F. Mueller was the organist and pianist. Mehul's overture to "Joseph in Egypt" was played at the beginning of the concert. Mrs. Emma A. Wentworth sang Obadiah's recitative and air "If with all your hearts" from "Elijah," and the chorus "Yet doth the Lord see it not" was sung. The oratorio was repeated on February 13, 20, and 27 of that year. At the first performance the receipts were only \$125.50 at the fifty-cent price. Mr. Dwight remarked: "How could 'David in the Wilderness' be half as interesting and impressive, or how could Beethoven's music, in such forced connection, sound as well as it would wedded to his own chosen subject, 'Christ at the Mount of Olives'? Verily, the Anglican ecclesiasticism is not so human, not so large and catholic as music!"

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## THE PIANOLA: FOR AND AGAINST.

(London Times, January 27, 1917.)

The pianola has lately been the subject of a lecture given before the Musical Association, a catholic body which has taken all musical knowledge to be its province, and which had resolved to hear at first hand what could be said in favor of this instrument. What that was may be read at length in their Proceedings, just published; it can only be summarized here. It was assumed there, and is here, that "pianola" meant the best instrument, of whatever make; and that was described as being able to play at any desired pace, to vary that pace infinitely, and to vary the loudness of treble or bass, for which purpose the compass was presumably divided into two halves.

In the lecture the pianolist was told that he would be able to concentrate attention upon expression, that to do this is an art, and that he would thereby acquire a contempt for the pianist's mere fireworks. To the pianist was pointed out the ease with which he could learn a piece when the pianola had shown him how it should sound, and the prospect of improved sight reading if the music was always on the pianola desk; mothers were also told that their musical children would through it increase their desire to learn music. Conductors and solo pianists were reminded that they could with its help—in case they needed it, as two apparently did—experiment in *tempi*. The Promenader was exhorted to get one and prepare his lesson, and was promised that it would unlock to him the gates of classical music. To the critic it was recommended as a time-saver, whenever he had to write with apparent knowledge of a composer's whole works.

The argument in the foregoing that will commend itself to every



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one is that many thousands of people thereby get music who would otherwise not get it at all. We may agree also with another remark, that the pianola will not damage the teaching profession; for new inventions do not abolish work, they only change its venue. And there are further arguments which might have been used—that the pianola supplies an antidote to the fatal facility of the piano, making it not worth while for anyone to play that badly, and a corrective to the slips and distortions of an age that plays everything by heart.

The fallacy is that you can "get" music by hearing it without making it. The pianolist might protest that he makes it too; but, by his leave, all that he "makes" is variations of pace and strength. But the real opposition to the pianola is based not on its being a toy or a dreaded rival, but on its present imperfection. The themodist is said to be able to "subdue the accompaniment, leaving the melody-notes open to variations of wind-pressure." But what are "the" melody-notes? And what is "accompaniment" in any music worth the name—and no other was advocated—but a woven tissue of melodies? The pianolist professes Chopin and Brahms. Let him try the first half-dozen bars of the 6th Nocturne (melody in tenor), or the Variations on a Theme by Handel, Nos. 2, 3 (in treble and tenor), 19 (in alto), or 22 (all four parts in one sphere of the themodist). If "pieces easy for the piano" (as he will perhaps consider these) "are difficult for the pianola," and *vice versa* (and what a confession!), this will not save, for instance, the alto melody of No. 7 or the "bowing" of No. 10 of Chopin Op. 10. Invention may, of course, in time place the exact strength of every note under the player's control; but the task of the pianist will then be the lighter of the two. It is on these minute contrasts that piano "tone" depends, in which the lecturer regretted the inferiority of the pianola.

The pianola theory is the theory of the "bagged" fox. In the art of hunting the object is to find and kill the fox, and incidentally to enjoy that round dozen of pleasures for which men are reputed to ride to hounds. What the theory offers to do is to abolish the hours spent at the covert side in mist or east wind or rain, to cancel blank days, to line up the thrusters at a point of vantage, and to choose a line of country which will interest those who excel in the art of expressing

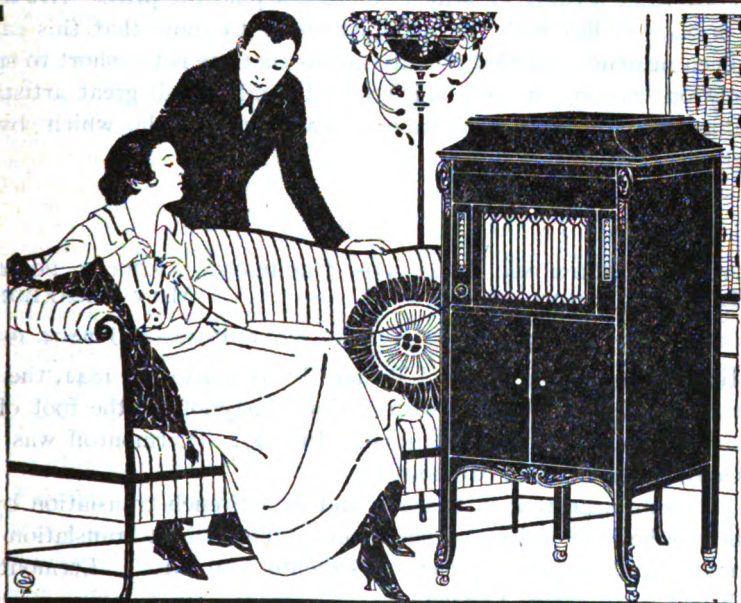
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themselves on horseback. The pianola short-cut ignores two elements essential to all things really worth having. The first, that happiness comes only incidentally. Expressive playing of the piano, which is a symbol of that happiness, does not even exist if the difficulty of performance and the risk of breaking down are not faced; there is, indeed, nothing to express except admiration of the scenery, which is a pale shadow of the real thing. The second, that a man does not value a thing for which he has not paid the price. *Ars longa, vita brevis*. It lies with the pianolist either to show that this saying has been misread, and that it truly means that life is too short to spend merely on learning an art, which would condemn all great artists, or to affirm that it takes a lifetime to learn the pianola, which, by his main argument, it does not.

**"TAMAR," SYMPHONIC POEM FOR ORCHESTRA AFTER A POEM BY  
MICHAIL LERMONTOFF . . . . . MILY BALAKIREFF**

(Born at Nijni-Novgorod, January 2, 1837; \* died at Petrograd, June 24, 1910.)

Michail Lermontoff's poem "Tamara" was written in 1841, the year that he was killed in a duel with Major Martynoff at the foot of the Maschuk Mountain in the Caucasus, July 27. (Lermontoff was born on October 14, 1814, at Moscow.)

The poem is printed in Russian and in a French translation by N. Stcherbatcheff on a leaf of the score. (There is a translation into German by Friedrich Fiedler—"Gedichte von M. I. Lermontoff," published by Reclam, Leipsic.)

The score also contains this argument: "Since Michail Lermontoff's

\* Mrs. Newmarch gives the date December 31, 1836 (O. S.). Belaïeff's Catalogue of Music by Russian Composers gives the date January 2, 1837. Riemann and Montagu-Nathan give the latter date.

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little poem 'Thamar' would only with some difficulty be reprinted as a whole on a concert program, it will be sufficient in this instance to print only the following extract." But there is room here for a paraphrase of the poem, as translated into French by Stcherbatcheff, whose translation is fuller than the German one by Fiedler:—

Where the waters of Terek \* roar in the narrow and misty defile of Darial there rose in the air an ancient tower, browned by blasts of storms, dominating the dark depths. In the tower sat Queen Tamara, an angel of paradise in her beauty, but a demon of hell in her soul, cruel, cunning, yet divine. Through the mist of midnight, breaking through the damp vault of heaven, a bright light burned in the distance. The passerby, belated, saw it and believed it to be the sign of a hospitable halting-place. A voice was suddenly heard, penetrating, seductive, appealing with a singular spell, seizing the senses and melting the heart. Shepherd, merchant, and warrior were at once intoxicated by the sensuous call. A door opened for them silently. The eunuch with sombre features was there to guard it. Luxuriously stretched on a couch, with the gold of her robe mingling with the brilliance of Eastern pearls, Thamar appeared, a fairy-like vision. The wine sparkled as it was poured into two cups. Arms interlaced in fiery embraces. Kisses sealed burning breaths. Passionate cries in the shadows awakened the echoes by their strident clamor. It seemed like unto a grand nocturnal festival with the revel of a hundred ardent lovers; or that in this tower, formerly silent, mortuary rites were celebrated. But when the first streaks of dawn lighted the heights, this wild and brutal orgy forthwith ceased, and everything became gloomy and still. Then the Terek, alone disturbing the silence, bore the mutterings of a distant storm. Foaming ridges were tossed up from rolling billows. The swift torrent, mad with fright, carried in its waves a lifeless body. At this supreme moment a pale shadow breathed "Farewell!" from far to the beloved one. It breathed such tender rapture, the voice was so gentle, that all its accents, charged with promise, seemed to picture an approaching and infinite happiness.

When this symphonic poem was played in New York for the first time, February 13, 1908, the annotator of the programme found that the Terek's torrent was "suggested at the opening by a running figure in the violoncellos and basses over which soon appears Thamar's theme, first in B minor, as in brooding expectancy, and then in happier mood

\* A poem by Lermontoff, "Die Gaben des Terek," written in 1830, suggested to Karl Davidoff a symphonic "character picture," similarly entitled, for orchestra, which was produced at Petrograd in 1884.

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in D major, exhaling feminine charm and beauty. Balakireff next seeks to portray the strange dual nature of the woman, indicating her lively aspect by a descending theme for wood-wind, her demoniac passions by a wild tarantella, and her irresistible fascination by a haunting Oriental figure in 12-8 time. These melodic ideas, worked out with subtle alterations of rhythm and harmony, suggest in order the tempting of the traveller into the tower, the magic arts of Queen Thamar, and the rising tide of excitement, culminating in a staccato crash of the full orchestra, followed by a brief pause. When the music resumes it is in the monotonous accents of the river, above which floats languidly the opulent D major \* melody of Thamar, as in the utterance of a sighing farewell."

Hubbard William Harris in his notes to the Programme Book of the Chicago Orchestra, March 31, 1905, said that the merchant passing by is typified by the section in D-flat major, 12-8, *Allegro moderato*, violins; the shepherd, by the theme given to the bassoon; the warrior, by drum taps followed by a solo for oboe, quasi *Andantino*; that Thamar's seductive song is in the section *Allegretto quasi Andantino*, oboe solo with harp accompaniment.

The best analysis is Lermontoff's poem.

Balakireff made sketches for "Thamar" in 1866-67, about the time he obtained material for his Overture on Bohemian Themes, during a sojourn in Prague. It was in 1866 that he published a collection of folk-songs which influenced the then young composers of the radical Russian school. Mr. Montagu-Nathan says in his "History of Russian Music": The harmonic coloring of "Thamar" is "the outcome of a tour of the Caucasus, undertaken prior to Balakireff's

\* The close is in D-flat major.—Ed.

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settlement in St. Petersburg." Now Balakireff arrived in Petrograd "to preach the gospel of nationality to the worshippers of Bellini and Meyerbeer" when he was eighteen years old (1855).

In October, 1869, Balakireff, writing to Tschaikowsky concerning the latter's "Romeo and Juliet," thanked him for his letters. "Your last made me so unusually lighthearted that I rushed out into the Nevsky Prospect; I did not walk, I danced along, and composed part of my 'Thamar' as I went." In January, 1877, Borodin wrote to Mme. Karmalina (the niece of Glinka): "Here is a very pleasant and gratifying piece of news of which you are doubtless ignorant. Balakireff, the amiable Balakireff, has come to life again as regards music. He has always been the same Mily Alexeivich, ardent defender of the sharps and flats, and all the minutest details of some composition which formerly he would not hear mentioned. Now he besieges Korsakoff once more with his letters about the Free School, takes the liveliest interest in the composition of concert programmes, works at his 'Thamar,' and is finishing an arrangement, for four hands, of Berlioz's 'Harold in Italy.' . . . In short, he is resuscitated." In 1880 Balakireff visited Borodin for the first time in nine years. "But his manner was just the same as if he had only left us the day before. The next day he reappeared, gay and radiant . . . he played the piano, chatted, discussed, gesticulated with the greatest animation. . . . Naturally he let us hear 'Thamar.'"

"Thamar" was completed in 1882. Mr. Montagu-Nathan says that it was performed the following year. I have been unable to verify this statement. The symphonic poem was surely performed at Petrograd in 1884 at a concert of the Free Music School, when Balakireff conducted. The programme was as follows: Liszt's symphonic

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poem "Von der Wiege bis zum Grabe"; a new pianoforte concerto, by Rimsky-Korsakoff (N. S. Lawroff, pianist); Borodin's Steppe Sketch; a ballad by Dargomijsky, and "Grusinisches Lied" by Balakireff, sung with orchestra; excerpts from Moussorgsky's opera "Khovantchina" (instrumental prelude, chorus of hunters, dance of odalisques, scene and "Prayer" chorus, final scene); and "Thamar." A Petrograd correspondent spoke of "Thamar" as new and most successful.

The first performance in the United States was by the Chicago Symphony Orchestra at Chicago, October 23, 1896. There was another performance by this orchestra March 31, 1905. The first in Boston was at a concert of Russian music led by André Caplet at the Boston Opera House, December 1, 1912. There was a second performance at this Opera House, December 22, 1912. The Boston Symphony Orchestra, Dr. Muck, gave performances on December 29, 30, 1916.

The ballet "Thamar" with Balakireff's music was produced for the first time in the United States at the Boston Opera House by Serge de Diaghileff's Ballet Russe, February 8, 1916. Miss Flore Ravelles, the Georgian Queen; Adolf Bohm, the Prince; Mr. Ansermet, conductor. The ballet was performed again at the Boston Opera House by the Ballet Russe, November 6, 1916, Mr. Monteux conductor.

"Thamar" is scored for three flutes (one interchangeable with piccolo), oboe, English horn, three clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, snare drum, tambourine, cymbals, triangle, tam-tam, two harps,

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The story of "Thamar," as told by Lermontoff, recalls that of Marguerite of Burgundy mentioned by Villon in his "Ballade des Dames du Temps Jadis,"—

Semblablement, où est la royné  
Qui commanda que Buridan  
Fust jetté en ung sac en Saine?  
Mais où sont les neiges d'antan!

Hilaire Belloc, commenting on this poem, wrote: "The queen, who in the legend had Buridan (and many others) drowned, was the Dowager of Burgundy that lived in the Tour de Nesle, where the Palais Mazarin is now, and had half the university for a lover: in sober history she founded that college of Burgundy from which the École de Médecin is descended; the legend about her is first heard of (save in this poem) in 1471, from the pen of a German in Leipsic." It was on this legend that Dumas the Elder based his famous drama "La Tour de Nesle," in five acts, produced at the Porte-Saint-Martin, Paris, May 29, 1832, when Mlle. Georges took the part of Marguerite; Bocage, that of Buridan; Lockroy, that of Gaultier d'Aulnay; Delafosse, that of Philippe d'Aulnay; and Auguste, that of Orsini.

Pierre Janet, annotating Villon's Ballade, which was written in 1461, speaks of the tradition among the students at the University of Paris that a Queen of France had made the Tour de Nesle the scene of her nocturnal debauches. "She drew unto her all the passers-by, especially the students, who pleased her; when her caprice was satisfied, she had them killed and thrown into the river." This at least is certain: the three daughters-in-law of Philippe de Bel were accused of adultery. One of them, Marguerite of Burgundy, the wife of Louis X., known as Le Hutin, was shut up for her bad behavior in the Château-Gaillard in 1314 and strangled with a napkin in August, 1315.\* The story was that Buridan escaped the fate of other students. This Jean Buridan

\* Her sisters were Jeanne, Comtesse de Poitiers, and Blanche, Comtesse de la Marche.

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was a renowned philosopher of the fourteenth century. He taught in the University of Paris. His "Commentaires sur la Logique, sur la Morale, et sur la Métaphysique d'Aristotle" were highly esteemed. Some say that he was rector of the University in 1320 and a deputy to the Roman Court. Robert Gaguin represents him as flourishing in the reign of Philippe de Valois in the year 1348 and thereby refutes the injurious legend. It is also said that Buridan finally went to Vienna and founded there the Academy. His name has been preserved through the sophism, "The ass of Buridan," to show that if an animal were not determined by an external motive, he would not have the force to choose between two equal objects. Buridan's hungry ass stood between two full measures of oats, or, also thirsty, between a measure of oats and a bucket of water. If he stood still, he would die of hunger, or of hunger and thirst. If he turned towards one or the other, he was then endowed with free will. See the article "Buridan" in Bayle's Dictionary.

There are legends of women whose behavior was similar to that of Marguerite of Burgundy in "The Thousand Nights and One Night," and in other collections of tales.

The Georgian Queen Thamar was unlike the Thamar of the legend. The elder daughter of George III., King of Georgia, she succeeded her father as ruler about 1184. She wedded a Russian prince, George, son of Andrew Bogolubskoi. At first a brave warrior, he afterwards gave way to debauchery so that the nobles insisted that the marriage should be broken. He went to Constantinople, and, when he learned of Thamar's marriage to David Janslau, or Soslau, incited by his companions, he marched with an army against her. Thamar put herself at the head of her troops; she defeated him twice in battle. She let him go to his estate; even provided him with an escort. In other wars she was victorious. She extended her frontiers, thus gaining the surname "Mephe" (king). An intellectual woman, she encouraged writers. When she died, about 1212, Trebizond, Erzerum, Armenian Tovin, and Kars were ruled by her. George IV., her son, succeeded her.

\* \*

Balakireff's Symphony in C major was performed in Boston at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, March 14, 1908.

His Overture on a Theme of a Spanish March was performed here at a concert of the Boston Symphony Orchestra, Mr. Fiedler conductor, November 25, 1911.

"En Bohème," symphonic poem, was performed in Boston at Mrs. R. J. Hall's concert in Jordan Hall, January 21, 1908, Mr. Longy conductor.

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SATURDAY EVENING, DECEMBER 22, at 8.00 o'clock

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Cherubini . . . . . Overture, "Anacreon"

Two Pieces for Violin and Orchestra

a. Chausson . . . . . Poème  
b. Saint-Saëns . . . . . Havanaise

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Beethoven . . . . . Symphony in F major, No. 6, "Pastoral"

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Dauidsbündlertänze . . . . . **Schumann**

### III.

a. Jardins sous la pluie } . . . . . **Debussy**  
b. Clair le lune }

c. Serenade . . . . . **Rachmaninoff**

d. Valse Intermezzo . . . . . **Merkler**  
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e. Rhapsodie in C minor . . . . . **Dohnanyi**

### IV.

a. Liebestraum } . . . . . **Liszt**  
b. Polonaise in E-flat major }

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FRIDAY AFTERNOON, DECEMBER 21

AT 2.30 O'CLOCK

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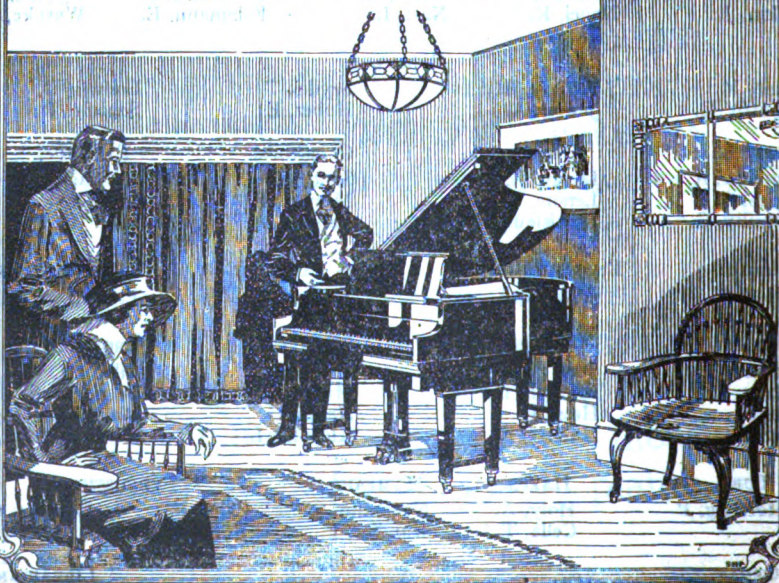
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FRIDAY AFTERNOON, DECEMBER 21, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 22, at 8 o'clock

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Cherubini . . . . Overture to the Opera-Ballet "Anacréon"

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Beethoven . . . . Symphony in F major, No. 6, "Pastoral," Op. 68

- I. Awakening of serene impressions on arriving in the country:  
Allegro, ma non troppo.
  - II. Scene by the brook-side: Andante molto moto.
  - III. Jolly gathering of country folk: Allegro.  
In tempo d' allegro.  
Thunder-storm; Tempest: Allegro.
  - IV. Shepherds' song; Gladsome and thankful feelings after the  
storm: Allegretto.
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"Anacréon; ou, l'Amour Fugitif," opera-ballet in two acts, book by Citoyen Mendouze, music by Citoyen Cherubini, ballet arranged by Citoyen Gardel, was produced at the Opéra, Paris, on "le 11 vendémiaire, an XII." (October 4,\* 1803). The chief singers were Lays (or Lay), Anacreon; Mme. Branchu, Corinne; Miss Jannard, Venus; Miss Lacombe, Glycère; Miss Hyma, l'Amour; Miss Chollet, première esclave; Eloy, Bathille; Mme. Gardel, Athanaïs (a dancing and singing character). The chief dancers were Mmes. Gardel, Vestris, Taglioni, Coulon, and le Citoyen Vestris.

The opera in rehearsal was known as "Anacréon chez lui."

In 1801 Cherubini wrote only four or five vocal pieces of slight importance and an ensemble to be added to "Les Deux Journées" (1800). In 1802 he wrote only a duet and a chorus for an opéra-comique that was not completed. In 1803, he wrote only "Anacréon." Cherubini during these unproductive years was disgusted with the emptiness of art. Late in December, 1800, Napoleon, First Consul, received

\*This date is given by Lajarte, librarian of the Opéra archives. The date October 5 is preferred by Gustav Chouquet. Even the year of the performance is "1804" according to "Annales Dramatiques" (Paris, 1808, vol. I.). It is said by some that Algan assisted Mendouze in the libretto.

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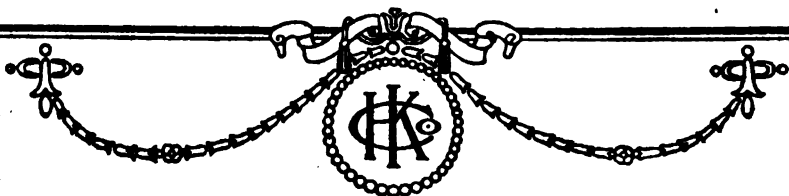
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at the Tuileries deputations from societies and public institutions. Napoleon said in the course of a conversation with the composer: "I am very fond of Paisiello's music; it is gentle, peaceful. You have great talent, but your accompaniments are too loud." Cherubini answered: "Citizen Consul, I have conformed to the taste of the French." Napoleon persisted: "Your music is too loud; let us talk of Paisiello's, which lulls me gently." "I understand," answered Cherubini: "you prefer music that does not prevent you from dreaming of affairs of state." Napoleon did not soon forgive the answer, and Cherubini felt himself put aside as a mediocre person. He devoted his spare time to raising flowers. Like Méhul, a few years later, he found consolation in horticulture.

The libretto of "Anacréon" was based on an ode of the Greek poet concerning the perfidy of the god Eros, an ode familiar to Frenchmen through the translation of La Fontaine. The libretto was condemned as intolerably stupid, yet certain scenes provoked wild gayety, as when Anacreon, wishing drink, addressed his favorite odalisque as "Esclave intéressante." The laughter was loud and long; the actor was unable for some time to continue. The dissatisfaction of the audience found vent at last in hissing; and it is said that "Anacréon" was the first opera hissed at this theatre. Yet the air of Corinne, "Jeunes filles au



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regard doux"; the quartet, "De nos cœurs purs"; the trio, "Dans ma verte et belle jeunesse"; the storm scene and the overture,—were admired at the time; and the overture and the air of Corinne have lived. "4th of October, 1803," exclaimed Castil-Blaze in 1855; "remember that date; it is the last good, beautiful, complete overture that we shall have to notice in the course of this history [of the Opéra]. Since then one has made at our Opéra, for our Opéra, only honorable or unfortunate attempts in this direction. Several, certain of failure, have decided to blind their operas by giving them without an overture."

As the story goes, Cherubini ascribed the failure of "Anacréon" to the "infernal claque against the Conservatory," and replied to some one who gave him friendly advice: "I write everything as I choose or not at all."

This overture was the first piece on the first programme of the Philharmonic Society of London, March 8, 1813. It has been stated that the audience was so pleased by it that it wished to hear it three times in succession, but the story is not told in George Hogarth's "The Philharmonic Society of London" (London, 1862). Cherubini visited London in 1815, and at the third concert he conducted his "Anacréon" overture and at the subsequent concert a manuscript overture composed by him expressly for the Society.

The first performance of the "Anacréon" overture in Boston was by the Harvard Musical Association, February 8, 1866. The overture to "Les Deux Journées" ("The Water-carrier") was performed as early as January 15, 1842, at a concert of the Boston Academy of Music. The overture to "Medea" was first played here December 22, 1855



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(Philharmonic concert); the overture to "Les Abencérages," January 18, 1867 (Harvard Musical Association); the overture to "Faniska," December 1, 1870 (Harvard Musical Association); the overture to "Lodoiska," March 21, 1872 (Harvard Musical Association).

The overture to "Anacréon" was played in New York as early as November 22, 1845, at a concert of the Philharmonic Society.

\* \* \*

The overture is scored for two flutes (of which the second is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

It begins with a slow introduction, *Largo assai*, in D major, 2-2. A short idyllic passage, horns alternating with oboe, flute, clarinet, and bassoon, follows the stately opening chords of the full orchestra. The main body of the overture, *Allegro*, D major, 4-4, begins *pianissimo* with 'cellos and double-basses. The second violins introduce a motive of one measure, which goes through the whole overture. The chief theme (first violins) is built from this. There is no second theme, there is no conclusion theme; there is this one motive with one or two subsidiaries. In the repetition the 'cellos take the part of the second violins, which in turn take that of the first violins. The first violins have a counter-melody, while low D is sounded continually by the double-basses. A crescendo leads to a climax in A major. The chief

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theme now appears in the basses, while the violins play a figure in thirty-second notes corresponding to the opening bass figure. The first violins sink toward E major, but instead of a secondary theme the opening figure reappears. There is a change in mood, and after a passage in F major, analogous to the preceding passage in A major, the opening figure follows in D major. A more passionate section in B-flat major, and the first violins lead towards A major and a repetition of the first horn-passage. There is a short fugato, with a theme in counterpoint with horn chords. A new subsidiary enters, at first piano for wood-wind and horns. There is a crescendo and then the chief theme reappears. In the approach to the coda there is a passing sombre mood, as at the beginning; but the stretta is brilliant.

Wagner described Cherubini's overtures as poetic sketches of the chief thought of the drama, musically reproduced in concise unity and with the utmost clearness. Thus the composer remained true to the type handed down by Gluck and Mozart.

\* \*

Other stage works with Anacreon for hero are: "Anacreonte tiranno," Sartorio (Venice, 1678); "Anacréon," heroic ballet, Rameau (Paris, 1757); "Anacréon," opéra-comique, Raymond (Paris, about 1785); "Anacréon chez Polycrate," Grétry (1797); "Anacreon," Hoszisky (Rheinsberg, about 1791); "Anacréon en Ionie," Ebell (Breslau, 1810); "Anacreonte in Samo," Mercadante (Naples, 1820). Beaulieu's "Anacréon" (written about 1819) and Méhul's "Anacréon" (sketched about 1783) and Miss Beaumesnil's "Anacréon" were not produced.

Méhul's music to the nineteenth ode of Anacreon was composed for Gail's translation (L'an VII.), to which Gossec, Lesueur, and Cherubini also contributed music. It was not published in separate form until 1882.

In Rameau's ballet the scenario tells of the rage of the followers of Bacchus because Anacreon is devoted to love as well as to wine. They carry off Lycoris, his mistress. Cupid, disguised as a slave, raps at Anacreon's door on a stormy night. He tells of the fidelity of Lycoris,

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and Anacreon brings her back. Cupid makes peace between the partisans of Love and Bacchus.

In Grétry's opera, which was successful on account of the music, Anacreon persuades Polycrates to forgive the ruler's daughter, who had married secretly a humble Samian. Laïs, or Lays, was the hero in this opera, as well as in Cherubini's. Martine, in his "*Musique Dramatique en France*" (Paris, 1813), tells us that Grétry in this opera substituted harmonic effects and general musical science for the original and piquant melody of his earlier years.

Yet Anacreon in the "Great Historical, Geographical, Genealogical, and Poetical Dictionary" of Jeremy Collier (1701) does not cut so heroic a figure: "Anacreon, a native of Teos, a city of Ionia, and an eminent Greek lyric poet, flourish'd about the sixtieth Olympiad; he was highly belov'd by Pisistratus, Tyrant of Athens, who sent a galley of 50 oars for him, and Polycrates, Tyrant of Samos; from whom having got 3,000 crowns, he was never quiet till he was rid of 'em; voluptuous to excess and at length chok'd with a grape-stone." Yet his statue stood in the citadel of Athens, as a man singing and with wine in his head, next the statue of Xantippe, who challenged the Persians to a fight with ships; and Anacreon sits here in Symphony Hall. Accused of all manners of naughtiness, he was defended centuries after by le Fèvre (see Bayle's Dictionary, article "Bathyllus"). Debauchery, however, agreed with the poet, for he lived to be eighty-five. It is said that in his old age he ate only raisins. Valerius Maximus saw in Anacreon's "gentle" death by a grape-stone a special favor of the gods.

\* \*

The earliest form yet found of the melody of "The Star-Spangled Banner" is the air of an English drinking-song, "To Anacreon in Heaven." The music has been ascribed to Samuel Arnold, but with greater reason to John Stafford Smith. For a discussion of the original song and the adaptation, and for an account of the first patriotic setting, "Adams and Liberty," made in Boston by Robert Treat Paine (1798) for a meeting and banquet of the Massachusetts Charitable Fire Society, see Louis C. Elson's interesting and valuable "*National Music of America and its Sources*," pp. 168-206 (Boston, 1900), and Oscar G. T. Sonneck's exhaustive report on "The Star-Spangled Banner," pp. 115 with 25 plates of music, Washington, 1914.



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Mr. SYLVAIN NOACK, the second concert-master of the Boston Symphony Orchestra, was born in Rotterdam on August 21, 1881. Intending to become a pianist, he devoted the greater part of his attention to the pianoforte in Amsterdam until he was fourteen years old. In the mean time he also studied the violin. He finally decided to devote himself entirely to the latter instrument. His first teacher was André Spoor, concert-master of the Amsterdam Orchestra. When Mr. Noack was seventeen years old, he entered the Conservatory at Amsterdam, where he studied under Elderling. At the same time he became one of the first violins of the Concert Gebouw. Two years later he left the Conservatory, having won the first prize for violin. In 1903 he was appointed teacher of violin in that institution, and became second violin of the Conservatory Quartet. Two years later he went to Rotterdam, where he taught and did much work in chamber music. In September, 1906, he became the first concert-master of the City Orchestra in Aix-la-Chapelle, in which city he also formed a quartet. Here he stayed until the fall of 1908, when he was engaged by Dr. Karl Muck to be the second concert-master of the Boston Symphony Orchestra. As a soloist, he made his début in Amsterdam with the Concert Gebouw Orchestra in 1898. In 1905 he travelled as a virtuoso in England and Germany.

Mr. Noack played for the first time in Boston at a concert of the Boston Symphony Orchestra, November 20, 1909 (Saint-Saëns's Concerto in B minor, No. 3, Op. 61). On December 24, 1910, he played at a concert of this orchestra Lalo's Concerto, Op. 20. On April 20, 1912, he played at a concert of this orchestra Mozart's Concerto in D major, No. 4 (K. 218). He played Sinding's Concerto in A major with the orchestra on December 28, 1912. On December 27, 1913, he played with the orchestra Mendelssohn's Concerto; on April 17, 1915, Lalo's Symphonie Espagnole; on April 14, 1916, Dvořák's Concerto. Since his arrival in Boston he has played frequently in concerts of chamber music and those of a more miscellaneous nature. He is the first violin of the Boston Quartet (Mr. Otto Roth, second violin; Mr. Émile Férier, viola; Mr. Alwin Schroeder, violoncello), which gave its first public concert in Boston on March 8, 1915.



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(Born at Paris on January 21, 1855; killed at Limay by a bicycle accident, June 10, 1899.)

This "Poème," composed in 1896, was performed at a Colonne concert in Paris on April 4, 1897. Ysaye was the violinist.

Chausson's "Poème" was played in Boston for the first time by Hugh Codman, violinist, and Jessie Davis, pianist, April 25, 1904. In recent years it was played here by Eugene Ysaye and Camille Decreus, February 20, 1913, and by Jacques Thibaud and Nicolai Schneer, December 24, 1916.

The accompaniment was scored by Chausson for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, harp, and strings.

\* \* \*

First performances of Chausson's works in Boston:—

Symphony in B-flat major, Op. 20, Boston Symphony Orchestra, January 20, 1906.

"Viviane," Boston Symphony Orchestra, February 1, 1902.

Pianoforte Quartet in A major, Op. 30, Kneisel Quartet, February 9, 1903 (Mr. Spanuth, pianist).

"Poème," for violin and piano (composed for violin and orchestra), Op. 25, April 25, 1904 (Hugh Codman, violinist, and Jessie Davis, pianist).

"Hymne Védique," for chorus and orchestra, Boston Orchestral Club, April 18, 1905.

"Chant Nuptial," for female voices and pianoforte, Choral Art Society, December 13, 1906.\*

"The Halls of the Atrides," for female voices and pianoforte, from "Hélène," Thursday Morning Club, March 14, 1907.

"Poème de l'Amour et de la Mer," in three movements, for voice and orchestra, Mrs. R. J. Hall's orchestral concert in Jordan Hall, January 21, 1908 (Mrs. Elizabeth Schaup, soprano). Mme. Alexander-Marius sang this song with pianoforte accompaniment at her concert of January 14, 1903. Her programme also included Chausson's "Le Charme" and "Les Papillons."

Adagio from the unfinished string quartet, Op. 35, February 3, 1910 (Flonzaley Quartet).

\* I am told that this chorus was sung at a private concert of the Thursday Morning Musical Club the season before.

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"HAVANAISE" FOR VIOLIN AND ORCHESTRA, OP. 83.

CHARLES CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; now living in Paris.)

The "Havanaise," composed in 1887, was produced at a Colonne concert in Paris on January 7, 1894. Martin Marsick\* was the violinist. This composition is based on the rhythm of the Habanera.

Allegretto lusigniero, E major, 2-4. There is a short rhythmical introduction for clarinets with harmonies for bassoon and horn and strings (pizzicati). The chief theme is given to the solo violin. In the following episode, Allegro, 4-4, the solo instrument plays staccato variations over sustained harmonies for the wood-wind. There is a return to the main subject. The second theme, cantabile, is in D major, 4-4. Passage-work for the violin leads to the Allegro episode above mentioned, which is soon repeated over a rhythmical figure for kettledrums. The introductory rhythm reappears. The coda, Allegretto molto tranquillo, based on the habanera rhythm, ends pianissimo. The composition is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza criolla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly

\* Martin Pierre Joseph Marsick was born at Jupille, near Liège, on March 9, 1848. He studied the violin at the Liège Conservatory with Desiré Heynberg; at the expense of the Prince de Chimay at the Brussels Conservatory with Léonard; at the Paris Conservatory with Massart. With a stipend from the Belgian Government he took private lessons from Joachim in Berlin. In 1873 he played in Paris with great success. He afterwards toured in Europe. In 1892 he succeeded Eugène Sauzey as violin teacher at the Paris Conservatory. He visited the United States in 1895-96, and played in Boston at a concert of the Boston Symphony Orchestra at the Public Rehearsal, February 7, 1896 (Vieuxtemps's 4th Concerto). The bite of an insect troubled his hand so greatly that he was unable to play at the concert on February 8. He resigned his position at the Paris Conservatory in 1899. He composed violin pieces, among them three concertos.

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adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful." . . .

Neither the academic Desrat in his "Dictionnaire de la Danse" nor the eloquent Vuillier in his history of dancing mentions the Habanera. Richard Ford, who knew Spain perhaps better than the Spaniards, had much to say about the Jota of Aragon, the Bolero, the Galician and Asturian dances, the "comparsas," or national quádrrilles, but he did not name the Habanera. Did he have it in mind when he described a gypsy dance, "the dance which is closely analogous to the Ghowasee of the Egyptians and the Nautch of the Hindoos"? It is the Ole of the Spaniards, the Romalis of the gypsies. "The ladies, who seem to have no bones, resolve the problem of perpetual motion, their feet having comparatively a sinecure, as the whole person performs a pantomime, and trembles like an aspen leaf; the flexible form and Terpsichore figure of a young Andalusian girl—be she gypsy or not—is said by the learned to have been designed by nature as the fit frame for her voluptuous imagination."\*

Nor did the Spanish dancers who, visiting Paris in the late thirties of the nineteenth century, inspired Théophile Gautier to write dithyrambs in prose, dance the Habanera; neither Mesdames Fabiani nor Dolores Terrai; nor did Mlle. Noblet, who followed Fanny Elssler in imitating Dolores, dance the Habanera. The two Spanish dances that were then the rage were the Bolero and the Cachucha.

\*For other entertaining matter about Spanish dances, see Ford's chapter published at the end of this programme-book.

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Perhaps the Habanera came from Africa; perhaps after a sea-voyage it went from Cuba into Spain. The word is generally known chiefly by reason of Chabrier's pianoforte piece and the entrance song of Carmen. Many Bostonians associate it also with Laparra's opera. The Habanera in Ravel's "Rapsodie Espagnole" is familiar to audiences at the Boston Symphony Orchestra's concerts. The eighth variation in Ernest Schelling's "Impressions (From an Artist's Life)" is a "Habanera Aragonese."

Albert Friedenthal, in his book "Musik, Tanz und Dichtung bei den Kreolen Amerikas" (Berlin, 1913), says that the African negroes have a share in the creation of the Habanera; that is, the peculiar rhythm. "The melodic phrases of the negroes consist of endless repetitions of short series of notes, so that we can scarcely speak of them as melodies in our sense of the word." These rhythms "bore themselves into the consciousness of the listener, irresistible and penetrating to the verge of torture. . . . The habanera is not only danced by the cultivated Creoles, but also by preference in the West Indies by the colored plebs. In such cases not a trace of grace is longer to be found; on the contrary, the movements of the dances leave nothing to be desired in the line of unequivocal obscenity. It is this vulgar dance, popularly called tango\* (after an African word 'tangana'), which sought vainly to gain admission to our salons under the title of 'tango argentino,' by way of Argentina. It was shown to the lower classes of Argentina last year—the jubilee year of the republic. To the honor of the great country on the Silver River it may be said at once that there the habanera is never danced except in the most decent form. It is indubitable, however, that the Cuban tango was the original product and the danza-habanera its refined copy prepared for cultured circles, the Creoles having borrowed not only the rhythms but also the choreographic movements of the dances from the Africans." Henry E. Krehbiel has included these quotations in his valuable study "Afro-American Folk Songs" (New York, 1914). See also pages 115 and 116 of this fascinating book.

\* E. Fernandez-Arbo played his own "Tango" for violin and orchestra at a concert of the Boston Symphony Orchestra in Boston, October 24, 1903.—P. H.

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Chabrier's Habanera for the pianoforte was published in 1885; arrangements for four hands, orchestra (1888), pianoforte and violin, pianoforte and harp followed. The Habanera was his last musical reminiscence of his journey to Spain.

When "Carmen" was rehearsed at the Opéra-Comique, Paris, in December, 1874, chorus and orchestra complained of difficulties in Bizet's score. Mme. Galli-Marié disliked her entrance air, which was in 6-8 time with a chorus. She wished something more audacious, a song in which she could bring into play the whole battery of her *perversités artistiques*, to borrow Charles Pigot's phrase: "Caressing tones and smiles, voluptuous inflections, killing glances, disturbing gestures." During the rehearsals Bizet made a dozen versions. The singer was satisfied only with the thirteenth, the now familiar Habanera, based on an old Spanish tune that had been used by Sébastien Yradier. This brought Bizet into trouble, for Yradier's publisher, Heugel, demanded that the indebtedness should be acknowledged in Bizet's score. Yradier made no complaint, but, to avoid a law-suit or a scandal, Bizet gave consent, and on the first page of the Habanera in the French edition of "Carmen" this line is engraved: "Imitated from a Spanish song, the property of the publishers of *Le Ménestrel*."

"La Habanera," a lyric drama in three acts, libretto and music by Raoul Laparra, was produced at the Opéra-Comique, Paris, February 26, 1908. The chief singers were Salignac, Pedro; Séveilhac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted. The opera was produced fifteen times in 1908, ten times in 1909.

This opera was produced for the first time in the United States at the Boston Opera House on December 14, 1910, when the chief singers were Robert Lassalle, Pedro; Ramon Blanchart, Ramon; Fely De-reyne, La Pilar; and José Mardones, Le Vieux. Mr. Caplet conducted. There was a second performance on December 23, 1910. The opera was revived at this Opera House, March 22, 25, 1912, when Maria Gay, Jean Riddez, and de Potter took the parts of La Pilar, Ramon, and Pedro respectively.

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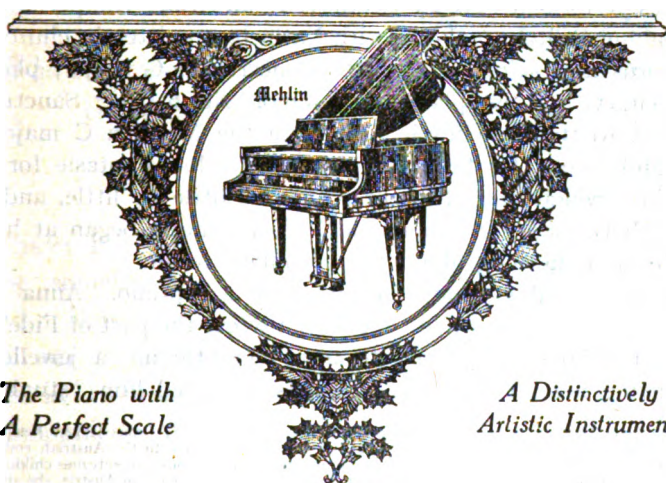
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**LUDWIG VAN BEETHOVEN**

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony—"Sinfonia pastorale"—was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,\* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her. In a strife of words he called him "stupid ass!"

\*Pauline Anna Milder was born in Constantinople, December 13, 1785. She died at Berlin, May 20, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterwards interpreter to Prince Maurojani, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigmund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Stumayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and Petrograd. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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Hauptmann, apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was remarkable not only as a singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from *Fidelio* to *Arsaces*, from *Donna Elvira* to *Fatime* in "*Abu Hassan*." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "*Fantasie*," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the *Pastoral Symphony*, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral sym-

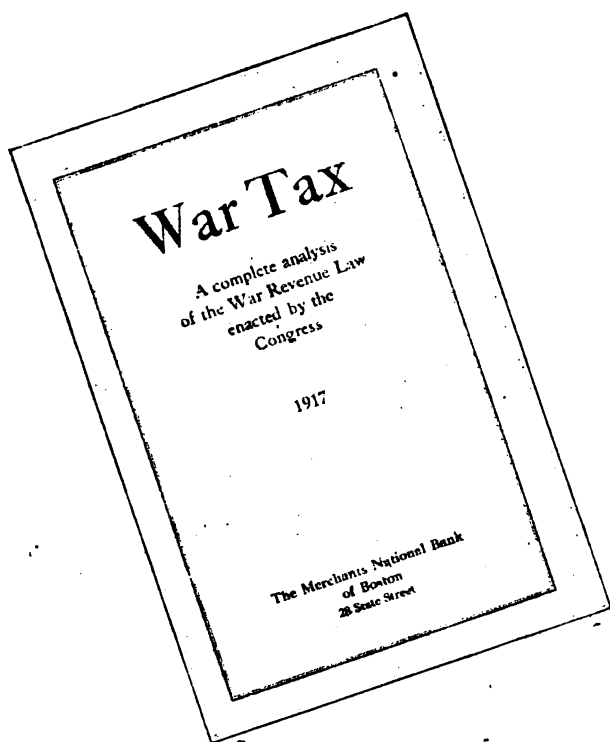
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phony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the violoncello part alone—and the violoncellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scribes do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhouski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

\* \* \*

The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.

*First Piece.* Pleasant feelings which awake in man on arriving in the country.

*Second Piece.* Scene by the brook.


*Third Piece.* Jovial assemblage of the country folk, in which appear suddenly

*Fourth Piece.* Thunder and storm, in which enter

*Fifth Piece.* Beneficial feelings, connected with thanks to the Godhead after the storm.

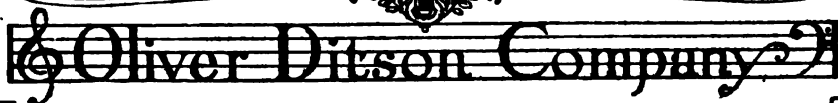
The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several

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pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish therefore to become a disciple of this school, and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion

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can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Nature to Beethoven was the country near by, which he could visit in his daily walks. If he was an indefatigable pedestrian, he was never an excursionist. "*Tourisme*, a mania of modern Germany carried to such an extent with its instinct of militarism that it is clothed in a uniform (gray green coat with hartshorn buttons, and a shabby little hat ornamented with a shaving brush \*)—*tourisme*, I say, did not exist at the beginning of the 19th century. When any one undertook a distant journey, it was for business, not for pleasure; but pedestrian tours were then very common."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.'" They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. And beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont." Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

\* M. d'Indy forgets the field-glass with a strap around the neck and dangling just above or on the wearer's paunch.—P. H.

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Thus in the "Pastoral" Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody, which embraces only the interval of a sixth (from *fa* to *re*\*). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm returns with the *ambitus* of the sixth, and then the shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of "Siegfried" and "Parsifal" are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears,

\*In his "Essais de technique et d'esthétique musicales," 1902, pp. 380-383, M. Élie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of "colored audition" appears to him in correspondence with the color green.—V. n'l.

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alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who loves, who crowns the diverse divisions of his work by a species of Alleluia.\*

\* \*

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.†

The symphony, dedicated to Prince von Lobkowitz and Count Rasumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two trombones are added in the fourth and fifth movements and a piccolo in the fourth.

The first movement, *Allegro ma non troppo*, F major, 2-4, opens immediately with the exposition of the first theme, piano, in the strings. The more cantabile phrase in the antithesis of the theme assumes later an independent thematic importance. The second theme is in C major, an *arpeggio* figure, which passes from first violins to second violins, then to violoncellos, double-basses, and wood-wind instruments. The development of this theme is a gradual crescendo. The free fantasia is very long. A figure taken from the first theme is repeated again and again over sustained harmonies, which are changed only every twelve or sixteen measures. The third part is practically a repetition of the first, and the coda is short.

Second movement, *Andante molto mosso*, B-flat major, 12-8. The first theme is given to the first violins over a smoothly flowing accompaniment. The antithesis of the theme, as that of the first theme of the first movement, is more cantabile. The second theme, more sensuous in character, is in B-flat major, and is announced by the strings. The remainder of the movement is very long and elaborate, and consists of embroidered developments of the thematic material already

\*I have condensed and paraphrased the beautiful pages of M. d'Indy (65-74). A translation into English of his "Beethoven" has been published by the Boston Music Company.—F. H.

†See the volume of folk-songs collected by Professor Kuhac, of Agram.



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exposed. In the short coda "the nightingale (flute), quail (oboe), and cuckoo (clarinet) are heard."

The third movement is practically the scherzo. Allegro, F major, 3-4. The thesis of the theme begins in F major and ends in D minor, the antithesis is in D major throughout. This theme is developed brilliantly. The second theme, of a quaint character, F major, is played by the oboe over middle parts in waltz rhythm in the violins. "The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon-player can get only the notes F, C, and octave F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F, without stopping." The trio of the movement, In tempo d' allegro, F major, 2-4, is a strongly accentuated rustic dance tune, which is developed in fortissimo by the full orchestra. There is a return of the first theme of the scherzo, which is developed as before up to the point when the second theme should enter, and the tempo is accelerated to presto. But the dance is interrupted by a thunder-storm, allegro, F minor, 4-4, which is a piece of free tone-painting.

Fourth movement, Allegro, F major, 6-8. There is a clarinet call over a double organ-point. The call is answered by the horn over the same double organ-point, with the addition of a third organ-point. The horn repetition is followed by the first theme, given out by the strings against sustained harmonies in clarinets and bassoons. This theme, based on a figure from the opening clarinet and horn call, is given out three times. This exposition is elaborate. After the climax a subsidiary theme is developed by full orchestra. There is a short transition passage, which leads to an abbreviated repetition of the foregoing development of the first theme. The second theme enters, B-flat major, in clarinets and bassoons. The rest of the movement is

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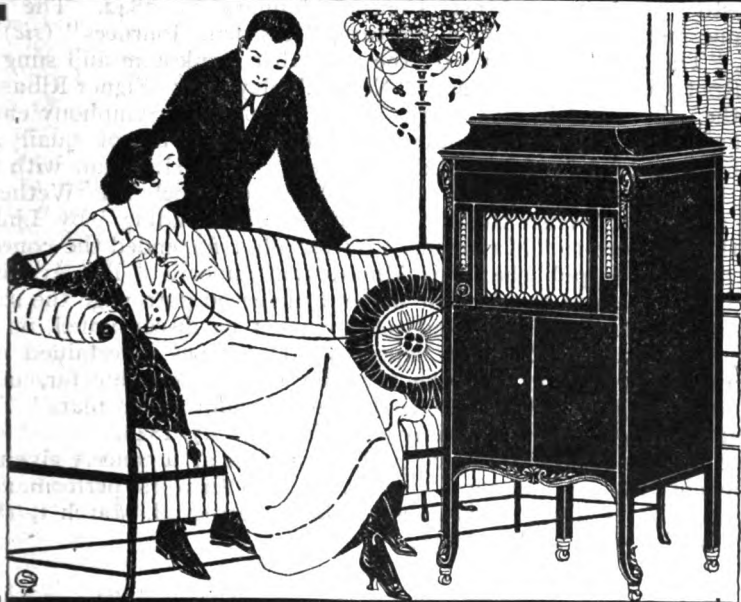
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hardly anything more than a series of repetitions of what has gone before.

It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements beginning the third with the "jolly gathering of country-folk."

\* \* \*

One of the earliest performances in Boston of this symphony was at a Boston Academy of Music Concert, January 15, 1842. The programme included Cherubini's overture, "Les deux Journees" (*sic*); a song, "The Stormy Petrel," by the Chevalier Neukomm and sung by Mr. Root; an oboe solo, fantasia, "Norma," played by "Signor Ribas"\*; and then the first two movements of the "Pastoral" Symphony ended the first part. The programme stated that the notes of quail and cuckoo are heard in the second movement. Part II. began with the last three movements of the "Pastoral," after which Mr. Wetherby sang a ballad, "When the Flowers of Hope are fading," by Linley, and the overture to "Masaniello," by Caraffa (*sic*), ended the concert. The programme published this Macedonian appeal: "The Academy regret to be obliged to add that without increased patronage the series of concerts they were prepared to give must be discontinued, as the receipts fall far short of the expenses. The hopes entertained of a different result have induced the Academy to persevere thus far, and it will be with great reluctance that they abandon their plan." The concerts were continued, certainly until February 27, 1847.

The first public performance in London was at a concert given for the benefit of Mme. Vaughan, May 27, 1811. Other first performances: Paris, March 15, 1829, Paris Conservatory; Petrograd, March 1, 1833; in Spain, in 1866, at Barcelona.

\* \* \*

Beethoven in June, 1808, offered this symphony and the one in C

\* Antonio L. de Ribas, born at Madrid, January 12, 1814; died in Boston, January 28, 1907. A distinguished virtuoso, he made his first appearance in London in 1837 and in New York in 1839. He was the first oboe when the Boston Symphony Orchestra was established in 1881. His associate then was Paul Fischer.

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minor, "one mass and a sonata for pianoforte and 'cello," to Breitkopf & Härtel for 900 florins; "this sum of 900 florins, however, must be paid according to *Vienna currency, in convention coin*, and this must be expressly stated on the draft." (The mass was the one in C; the sonata was Op. 69.) He stipulated that the two symphonies should not be published before six months. "I shall probably make a tour as winter approaches, and at any rate I do not wish them to become known during the summer." In July of the same year he offered the same composition with two sonatas for the pianoforte or "instead of them perhaps another symphony for 700 florins." "You see that I give more and take less—but that is the lowest figure. . . . I cannot consent to any modifications. It is the lowest I can manage, and I am convinced that you will not repent the bargain."

In 1809 he sent a list of small improvements "which I made during the performance of the symphonies—when I gave them to you I had not heard a note of either. One must not pretend to be so divine as not to make improvements here and there in one's creations." He wrote a few days afterwards that the title of the symphony in F should be "Pastoral Symphony, or Reminiscence of Country Life," expression of feeling rather than painting.

\* \*

Ries tells us that Beethoven often laughed at the idea of "musical painting," even in the two oratorios of Haydn, whose musical talent he fully appreciated; but that Beethoven often thought of a set and appointed argument when he composed. Beethoven especially disclaims any attempt at "painting" in this symphony; yet one enthusiastic analyst finds in the music the adventures of some honest citizen of a little town—we believe he locates it in Bavaria—who takes his wife and children with him for a holiday; another hears in a pantheistic trance "all the voices of nature." William Gardiner in 1832 made this singular remark,—singular for the period: "Beethoven, in his 'Pastoral Symphony,' has given us the warm hum of the insects by the side of the babbling brook; and, as our musical enterprise enlarges, noises will be introduced with effect into the modern orchestra that will give a new feature to our grand performances." He must have

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dreamed of Richard Strauss's bleating sheep and wind machine, of Paderewski's tonitruant.

Ambros wrote in "The Boundaries of Music and Poetry": "After all the very superscriptions 'Sinfonia eroica,' 'Sinfonia pastoral,' point to a profound individuality of the art work, which is by no means deducible from the mere play of the tones with forms. It has as yet not occurred to anybody to find the 'Heroic' Symphony not heroic and the 'Pastoral' Symphony not pastoral, but it surely would have called forth contradiction on all sides if the title-pages of both works had been accidentally interchanged. He that denies any other content of music than mere tone-forms set in motion has no right whatever to join in this contradiction. There is no heroic arabesque, no heroic kaleidoscopic picture, no heroic triangle or quadrangle." Hanslick has questioned the propriety of the title "Heroic," and Rubinstein argued at length against that title. Rubinstein expressed himself in favor of the programme "to be divined," and against the programme determined in advance: "I believe that a composer puts into his work a certain disposition of his soul, a programme, but with the firm belief that the performer and the hearer will know how to understand it. He often gives to his work a general title as an indication; and that is all that is necessary, for no one can pretend to express by speech all the details of a thought. I do not understand programme-music as a deliberate imitation, with the aid of sounds, of certain things or certain events. Such imitation is admissible only in the naïve and the comic. The 'Pastorale' in Western music is a characteristic expression of simple country life, jolly, awkward, rather rude; and this is expressed by a fifth held on the tonic of the bass. The imitation in music of natural phenomena, as storm, thunder, lightning, etc., is precisely one of the naïvetés of which I have spoken, and yet is admitted into art, as the imitation of a cuckoo, the twittering of birds, etc. Beethoven's symphony, with the exception of these imitations, portrays only the mood of the villager and nature; and this is why it is programme-music in the most logical acceptance of the term."

\* \*

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**Dear Sir:**

I beg to acknowledge receipt of your check for \$10,539.26, proceeds of a concert given at Symphony Hall, December 16th, at which Madame Melba, Mr. Kreisler, Dr. Muck and the Boston Symphony Orchestra gave their services, and Major Henry L. Higginson donated the use of the hall.

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(Signed) **ROBERT WINSOR,**

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Programme-music has in a certain sense existed from the early days of music. Dr. Frederick Niecks, in his "Programme Music in the Last Four Centuries," begins with the vocal compositions of Jonequin, Gombert, Josquin Deprés, and others. "It was the French school of clavicinists, culminating in François Couperin, that achieved the first artistically satisfactory results in programme music." And Niecks quotes titles from preceding French lutenists, from Dennis Gaultier, for example. Gaultier died about 1660-70. In the eighteenth century there were many strange achievements, as Dittersdorf's Symphonies, illustrative of certain stories told by Ovid,—*"Actæon," "Phaëton,"* etc.,—with elaborate analyses by J. T. Hermes. The pamphlet of Hermes has been reprinted. There were both serious and humorous attempts. Thus Johann Kuhnau, who wrote "Bible" sonatas, tells of a sonata he once heard which was entitled "*La Medica.*" "After an illustration of the whines of the patient and of his relations, the running after the doctor, the pouring out of sorrow, there finally came a jig, with the motto: 'The patient is progressing favorably, but has not quite recovered his health.'"

Still funnier is the serious symphonic poem by Villa, "*The Vision of Brother Martin*" (Madrid, March, 1900), "*a Psychological Study of Luther, his Doubts and his Plans for Reform.*"

Or what is to be said of Major A. D. Hermann Hutter of Nuremberg, with his "*Bismarck*" Symphony (1901) in four movements: "*Ex ungue leonem; Patriae inserviando consumor; Oderint dum metuant: Per aspera ad astra?*"

And have not composers translated certain pictures of Böcklin into music, as Liszt treated pictures by Kaulbach and others, and Stanford has dealt with pictures by Watts?

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On the other hand, there is subtle meaning in the speech of Cabaner, as quoted by George Moore: "To portray silence in music, I should need three brass bands."

\*  
\*  
\*

The following sayings of Beethoven, taken from "Beethoven: The Man and the Artist, as Revealed in his own Words," compiled and annotated by Friedrich Kerst and edited by Henry E. Krehbiel (New York, 1905), may well be quoted here:—

"I always have a picture in my mind when composing, and follow its lines." This was said in 1815 to Neate and with reference to the "Pastoral." Ries says that Beethoven frequently thought of an object while he was composing, "though he often laughed at musical delineation, and scolded about petty things of the sort."

"The description of a picture belongs to the field of painting; in this the poet can count himself more fortunate than my muse, for his territory is not so restricted as mine in this respect, though mine, on the other hand, extends into other regions, and my dominion is not easily reached."

"Carried too far, all delineation in instrumental music loses in efficiency." This remark is found in a sketch for the "Pastoral."

"How happy I am to be able to wander among bushes and herbs, under trees and over rocks; no man can love the country as I love it. Woods, trees, and rocks send back the echo that man desires."

"O God! send your glance into beautiful nature and comfort your moody thoughts touching that which must be." To the "Immortal Beloved."

"My miserable hearing does not trouble me here [Baden]. In the country it seems as if every tree said to me: 'Holy! Holy!' Who can

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give complete expression to the ecstasy of the woods? Oh, the sweet stillness of the woods!" (July, 1814.)

"When you reach the old ruins, think that Beethoven often paused there; if you wander through the mysterious fir forests, think that Beethoven often poetized, or, as is said, composed there." (In the fall of 1817 to Mme. Streicher, who was taking a cure at Baden.)

\* \*

It is said that, when Beethoven was about to move into an apartment rented for him at Baden, he said to the landlord: "This is all right—but where are the trees?" "There are none." "Then I shall not take the house," answered Beethoven. "I like trees better than men."

In his note-books are these passages: "On the Kahlenberg, 1815, end of September." "God the all powerful—in the forest—I am happy—happy in the forest every tree speaks—through you." "O God what—sovereignty—in a—forest like this—on the heights—there is rest—to—serve Him."

Justin Heinrich Knecht (1752-1817) composed a symphony, "Tone Pictures of Nature" (1784), with a programme almost identically the same as that used by Beethoven, although the storm scene was to Knecht the most important section of the symphony.

In 1810 E. T. A. Hoffmann, after the parts of Beethoven's "Pastoral" had been published, wrote a carefully considered study of the work for the *Allgemeine musikalische Zeitung* of Leipsic (January 17), undoubtedly the first critical article on the symphony.

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SATURDAY EVENING, DECEMBER 29, at 8.00 o'clock

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Brahms . . . . . Overture, "Tragic," Op. 81

Mozart . . . { a. Recitative, "Solitudini Amiche," and Aria, "Zeffiretti  
Lusinghiere," from "Idomeneo, Rè di Creta"  
b. Canzona, "Voi, che sapete," Act. II., Scene 3, of  
"Le Nozze di Figaro"

Sibelius . . . . . "The Swan of Tuonela": Legend from the  
Finnish Folk-Epic, "Kalevala"

Debussy . . . . . Recitative and Aria of Lia, from "L'Enfant  
Prodigue"

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Tschaikowsky . . . . . Symphony No. 4, in F minor, Op. 36

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FRIDAY AFTERNOON, DECEMBER 28

AT 2.30 O'CLOCK

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Brahms . . . . . "Tragic" Overture, Op. 81

Mozart . . . . . { a. Recitative, "Solitudini Amiche," and Aria, "Zeffiretti  
Lusinghieri," from the Opera "Idomeneo, Rè di Creta"  
b. Canzona, "Voi, che sapete," Act. II., Scene 3, in "Le  
Nozze di Figaro"

Sibelius . . . . . "The Swan of Tuonela": Legend from the  
Finnish Folk-Epic "Kalevala"

Debussy . . . . . Recitative and Aria of Lia from "L'Enfant  
Prodigue"

---

Tschaikowsky . . . . . Symphony No. 4, F minor, Op. 36

- I. Andante sostenuto; moderato con anima (in movimento di valse).
  - II. Andantino in modo di canzona.
  - III. Scherzo; Pizzicato ostinato: Allegro.
  - IV. Finale: Allegro con fuoco.
- 

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MADAME MELBA

---

There will be an intermission of ten minutes before the symphony

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*The ladies of the audience are earnestly requested not to put on hats before the end of a number.*

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---

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**"TRAGIC" OVERTURE, OP. 81 . . . . . JOHANNES BRAHMS**

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880;\* it was published in 1881. The first performance in Boston was by the Boston Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.†

\* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

† See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257-259 (Berlin, 1910).

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BRANSCOMBE, GENA. I Bring  
You Heartsease

### **HANNAH, JANE OSBORN**

BAUER, MARION. Only of Thee  
and Me

### **MAVERICK, LAURA**

SALTER, MARY TURNER. The  
Sweet o' the Year

### **MILLER, CHRISTINE**

FOOTE, ARTHUR. There's a Ship  
Lies Off Dunvegan

### **MURPHY, LAMBERT**

DANIELS, MABEL W. Daybreak

### **PURDY, CONSTANCE**

BRANSCOMBE, GENA. The Morn-  
ing Wind

### **SEMBRICH, MME.**

LA FORGE, FRANK. Longing

### **WILLIAMS, EVAN**

BARTLETT, FLOY LITTLE. Sweet  
Little Woman O' Mine

WARD-STEPHENS. The Rose's  
Cup

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The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities, which an inexorable fate has imposed on him, leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters says: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

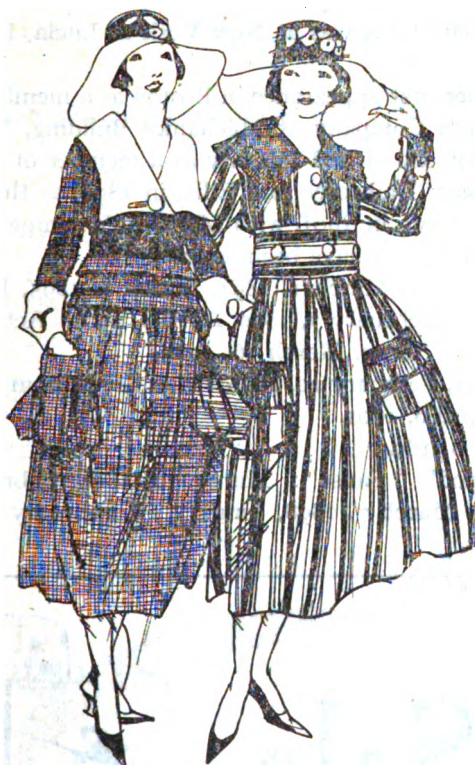
The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The work begins *Allegro ma non troppo*, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, violoncellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate. The first section of the overture is so much developed that it often seems the true free fantasia; the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

Mme. MELBA (born Helen Porter Mitchell) was born at Melbourne, Australia, May 19, 1861, the daughter of David Mitchell, a contractor, who built the Melbourne Town Hall and the Exhibition buildings. She sang in the choir of St. Francis's Roman Catholic Church, Melbourne, and appeared at the Melbourne Liedertafel concerts in 1884. It is said that her voice attracted the attention of Pietro Cecchi,\* who urged

\*Pietro Cecchi, who was largely responsible for Mme. Melba's vocal training, died at Melbourne, April 4, 1897. A native of Rome, he was architect to Pope Pius IX., but he was obliged for political reasons to leave the papal territory, and he turned singer. He sang in Italy (La Scala, Milan, November 12, 1861, as Arturo in "I Puritani"), at London, and in the United States. He lived at Melbourne for about twenty-five years.

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her to adopt a professional career. Her first appearance in Europe was at Leonard Emil Bach's concert, at Prince's Hall, London, June 1, 1886. She studied with Marchesi, and made her first appearance in Paris in concert, March 21, 1887. Her first appearance in opera was at the Monnaie, Brussels, as Gilda in "Rigoletto," October 12, 1887. Her first appearance in London was at Covent Garden on May 24, 1888, as Lucia; at the Opéra, Paris, on May 8, 1889, as Ophelia. She married in 1882 Charles N. F. Armstrong of Queensland. The marriage was followed some years afterwards by divorce. Her first appearance in the United States was at New York as Lucia, December 4, 1893.

Mme. Melba made her first appearance in Boston as a member of the Abbey, Schoeffel & Grau Company at Mechanics Building, March 1, 1894, as Juliet. In 1898 she visited this city as a member of the company managed by Messrs. Damrosch and Ellis; in 1899, as the star of Charles A. Ellis's company; in 1901, with Mr. Grau's company. Her operatic appearances in Boston have been as follows:—

Juliet in Gounod's opera: March 1, 1894, March 8, 1895, February 24, 1896, March 3, 1898, February 7, 1899, April 8, 1901; Acts II. and III. at the Boston Opera House, March 16, 1914.

Lucia: March 3, 1894, February 20, 1896; Mad Scene from "Lucia" with "La Bohème," April 6, 1901.

Semiramide: March 8, 1894.

Marguerite in Gounod's "Faust": March 10, 1894, February 17, 29, 1896, February 21, March 7, 1898, January 23, February 4, 1899, April 10, 1901.



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Marguerite de Valois in "The Huguenots": February 25, 1895,  
February 19, 1896, April 13, 1901.

Gilda: March 2, 1895.

Manon in Massenet's opera: February 26, 1896.

Rosina: February 24, March 5, 1898, January 28, February 10,  
1899.

Violetta: February 26, March 9, 1898, February 2, 1899.

Mimi in Puccini's "Bohème": January 25,\* 31, 1899, April 6, 1901;  
at the Boston Opera House, December 15, 1910; Acts III. and IV. at  
the Boston Opera House, March 16, 1914.

\* \* \*

Boston Symphony Orchestra concerts:—

February 2, 1895, Handel's "Sweet Bird"; Ophelia's Mad Scene  
from "Hamlet."

February 1, 1896, Elisabeth's Greeting, from "Tannhäuser"; Bell  
Song from "Lakmé."

November 7, 1896, "L' Amerò," from Mozart's "Il Re Pastore";  
Sevillana from Massenet's "Don César de Bazan."

January 26, 1901, recitative, "Solitudini, Amiche," and aria, "Zef-

\* First performances of Puccini's opera in Boston. Produced by the C. A. Ellis Grand Opera Company at  
the Boston Theatre. Mmes. Melba and de Lussan, Messrs. Pandolfini, Bensaude, De Vries, Boudouresque,  
Rosa, Viviani, Del Sol. Mr. Seppilli, conductor.

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fretti Lusinghieri," from Mozart's "Idomeneo"; Handel's "Sweet Bird."

December 26, 1903, Handel's "Sweet Bird"; Ophelia's Mad Scene from Thomas's "Hamlet."

January 26, 1907, "L' Amerò," from Mozart's "Il Re Pastore"; "Ah! fors' è lui," from "La Traviata."

December 3, 1911, aria, "Dove sono," with recitative from "Le Nozze di Figaro"; Mad Scene from Thomas's "Hamlet."

January 14, 1916, Handel's "Sweet Bird"; "Porgi Amor" and "Voi, che sapete," from Mozart's "Nozze di Figaro."

Popular matinée of Boston Symphony Orchestra, January 29, 1895, aria of Queen of Navarre from "The Huguenots"; Mad Scene from "Lucia"; Arditi's "Se saran Rose."

Pension Fund Concert, December 27, 1903, "Ah! fors' è lui," from "La Traviata"; waltz from Gounod's "Romeo and Juliet."

\* \*

Miscellaneous concerts: Operatic concert, Mechanics Hall, March 4, 1894, Handel's "Sweet Bird," Arditi's "Se saran Rose." Concert at Music Hall by the Melba Company (Abbey, Schoeffel & Grau), November 10, 1894, Arditi's "Se saran Rose," second act of "Semiramide," with Mme. Scalchi. December 4, 1894, Music Hall, Handel's "Sweet Bird," Verdi's "Ah! fors' è lui," Prayer from "Tannhäuser," Trio from "Faust" with Maguière and Plançon. Melba Company (Mr. Ellis), in Music Hall, November 7, 1895, Verdi's "Ah! fors' è lui," "Se saran Rose"; the Mad Scene from "Lucia," "in costume with scenery"; Tosti's "Good-bye"; November 9, 1895, "Sweet Bird"; third act of "Faust," with Mme. Scalchi, Miss Bauermeister, d'Aubigné, Campanari; fifth act of "Faust," with d'Aubigné and Campanari; Ronald's "Les Adieux." Symphony Hall, December 10, 1904, with Messrs. Van Hoose and Gilibert and Miss Sassoli, "Ardor gl' Incensi," from "Lucia"; Bizet, "Adieu de l'Hôtesse Arabe"; Bemberg, "Un Ange est venu," with Mr. Gilibert. March 9, 1907, with Mr. Altchevsky, tenor, and Miss Sassoli, "Caro nome," from "Rigoletto"; "Voi che sapete," from "Le Nozze di

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Figaro"; "Prayer," from "Tosca"; Mad Scene from "Lucia." Hotel Somerset, January 14, 1907, "Prayer," from "Tosca"; Delibes, "Filles de Cadix," Aubade from Lalo's "Le Roi d'Ys"; Tosti's "Love's Way" and "Good-bye"; Mad Scene from "Lucia." Concert in Symphony Hall, October 19, 1913, "Depuis le jour," from "Louise"; Debussy, "Romance," and "Mandoline"; "Ave Maria" from "Otello"; Bishop's "Lo, here the gentle lark." Concert at the Boston Opera House, March 15, 1914, "Voi che sapete," from "Le Nozze di Figaro"; "Ave Maria" from "Otello." Concert at Symphony Hall, October 17, 1915, assisted by Miss Beatrice Harrison, violoncellist, and Robert Parker, baritone, Thomas, Mad Scene from "Hamlet"; Charpentier, "Depuis le jour," from "Louise"; Puccini, "Addio," from "La Bohème"; Duparc, Chanson Triste; Bemberg, Chant Vénétien; Arditi, "Se saran Rose." Concert at Symphony Hall, November 29, 1917, with Arthur Hackett, tenor, and Joseph Malkin, violoncellist, for the Philomatheta Club, Jewel Song from "Faust"; Duparc, "Chanson Triste"; Rimsky-Korsakoff, "Chant Indoue"; Chausson, "Les Papillons"; Grieg, "The Swan"; Scott, "The Blackbird Song"; Arditi, "Se saran Rose." Concert for Halifax Relief in Symphony Hall, December 16, 1917, with the Boston Symphony Orchestra and Fritz Kreisler: Duparc, "Phidyle" (with orchestra); Chausson, "Le Temps des Lilas," "Les Papillons"; Bemberg, "Les Anges pleurent" (the three with pianoforte).

\* \* \*

Berlioz's "Damnation of Faust," Symphony Hall, Cecilia Concert (Berlioz centenary), December 2, 1903.

RECITATIVE, "SOLITUDINI AMICHE," AND ARIA, "ZEFFIRETTI LUSINGHERI," FROM "IDOMENEO, RE DI CRETA."

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Idomeneo, Rè di Creta," a serious opera in three acts, libretto by the Court Chaplain Gianbattista Varesco,\* music by Mozart, was

\*Varesco was installed Court Chaplain in the Salzburg service in 1766. His knowledge of Italian served in the correspondence and intercourse with Rome. He was still in service in 1815. Mozart complained of his avarice and found him a disagreeable companion.



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But in addition to these odd lots, and in some cases, of much greater importance, there are lots of new goods which have been purchased especially for this sale. Our buyers have been busy for months collecting and laying aside lots of goods, such as are most wanted in these Winter sales. There are a number of such lots—in some cases small in quantity, in some cases considerable in quantity. All of the goods that have been purchased in this way have been as critically considered as though bought for our regular stocks and it is safe to say that there are many retail stores which would be glad to take them all off our hands in bulk at a profit to us and at better prices than we ask you for them. But that is not what we are in business for. We take great pride in this sale and endeavor to make it a real money-saving event each year. Considering the difficulties this year, we have succeeded beyond our early expectations.

---

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produced at Munich, January 29, 1781. Varesco was indebted for the libretto to "Idoménée," a lyric tragedy in five acts, libretto by Antoine Danchet, music by André Campra, produced at the Royal Academy of Music, Paris, January 12, 1712.\*

The cast of Mozart's opera was as follows: Idomeneo, Raaff; Idamante, Dal Prato; Ilia, Dorothea Wendling; Elettra, Elizabeth Wendling; Arbace, Domenico de Panzachi; Gran Sacerdote di Nettuno, Giovanni Valesi.

The aria sung at this concert is for Ilia, a daughter of the Trojan king Priam, and a prisoner in Crete. It opens the third act of the opera.

#### ILIA.

##### RECITATIVO.

Solitudini amiche, aure amorse, piante fiorite e fiori vaghi! Udite d' una infelice amante i lamenti, che a voi confido. Quanto il tacer presso al mio vincitore, quanto il finger ti costa, afflitto core!

##### ARIA.

Zeffiretti lusinghieri,  
Deh volate al mio tesoro,  
E gli dite, ch' io l' adoro,  
Che mi serbi il cor fedel.  
  
E voi, piante e fior sinceri,  
Che ora inaffia il pianto amaro,  
Dite a lui, che amor più raro  
Mai vedeste sotto il ciel.

William Foster Apthorp wrote this literal translation:—

ILIA (*recitative*).—Friendly solitudes, loving breezes, blooming plants and lovely flowers! Hear the laments of an unhappy lover, which I confide to you. How much it costs thee to be silent near my conqueror, how much to feign, my afflicted heart!

(*Air*).—Flattering zephyrs, fly to my treasure, and tell him that I adore him, tell him to keep his heart faithful to me.

And you, truthful flowers, that my bitter complaint now bedews, tell him that you have never seen a rarer love under heaven.

\*The cast was as follows: Prologue: Vénus, Mlle. Poasin; Asolo, Hardouin. Tragedie: Idomee, Mlle. Journet; Dircé, Mlle. Antier; Idoménée, Thévenard; Arbace, Hardouin; La Jalousie and Némésis, Manteigne. Ballet, Mlle. Prévost. The opera was revived on April 3, 1731.



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\* \* \*

Dorothea Spurni was born at Stuttgart in 1737. Her father, a Court musician, was her first teacher. In 1752 she was engaged as Court singer at Mannheim, and after she sang in Holzbauer's "Nitetti" (1758), she was declared *Prima Donna*. In 1756 she married the flutist, Johann Baptist Wendling. They went to Munich in 1778. He died in 1800. She lived as a highly esteemed teacher of singing until 1809. Heinse praised her as "the German Melpomene of the Golden Age at Mannheim." She was extolled for her admirable and expressive singing, which was emphasized by her beauty, and her skill as an actress.

The recitative and aria have been sung at concerts of the Boston Symphony Orchestra in Boston by Mrs. H. F. Knowles, December 9, 1882; by Mme. Melba, January 26, 1901.

They were sung at a concert of the Harvard Musical Association by Miss Nita Gaetano, on February 15, 1877.

CANZONA, "VOI, CHE SAPETE," ACT II., SCENE 3, IN "LE NOZZE DI FIGARO" . . . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte,\* aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro'; musica di W. A. Mozart," was composed at Vienna in 1786 and produced there on May 1 of the same year. The cast was as follows: il Conte Almaviva, Mandini; la Contessa, Laschi; Susanna, Storace; Figaro, Benucci; Cherubino, Bussani; Marcellina, Mandini; Basilio and Don Curzio, Ochelly (so Mozart wrote Michael

\* Lorenzo Da Ponte was born at Ceneda in 1749. He died at New York, August 17, 1838. His life was long, anxious, strangely checked. "He had been *improvisatore*, professor of rhetoric, and politician in his native land; poet to the Imperial Theatre and Latin secretary to the Emperor in Austria; Italian teacher, operatic poet, littérateur, and bookseller in England; tradesman, teacher, opera manager, and bookseller in America." Even his name was not his own, and it is not certain that he ever took orders. He arrived in New York in 1805. See Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York" ("Music and Manners," New York, 1898).

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Kelly's name, but Kelly says in his *Reminiscences* that he was called OKelly in Italy); Bartolo and Antonio, Bussani; Barberina, Nannina Gottlieb (who later created the part of Pamina in Mozart's "Magic Flute," September 30, 1791). Mozart conducted. The *Wiener Zeitung* (No. 35, 1786) published this review: "On Monday, May 1, a new Italian *Singspiel* in four acts was performed for the first time. It is entitled 'Le Nozze di Figaro,' and arranged after the French comedy of Hrn. v. Beaumarchais by Hrn. Abb. Da Ponte, theatre-poet. The music to it is by Hrn. Kapellmeister Mozart. La Sign. Laschi, who came here again a little while ago, and la Sign. Bussani, a new singer, appeared in it for the first time as Countess and Page." The opera was performed nine times that year. Only Martin's "Burbero di buon cuore" had as many performances. But when Martin's "Cosa rara" met with overwhelming success on November 17, 1786, emperor and public forgot "The Marriage of Figaro," which was not performed in Vienna in 1787 and 1788, and was first heard thereafter on August 29, 1789.

The first performance in the United States was in Bishop's remodelled English version, in New York on May 3, 1823.

Cherubino's canzona is in the third scene of the second act. Andante con moto, B-flat major, 2-4.

Voi, che sapete che cosa è amor,  
 Donne, vedete, s' io l' ho nel cor;  
 Quello ch' io provo, viridirò  
 È per me nuovo capir nol so.  
 Sento un' affetto pien di desir,  
 Ch' ora è diletto, ch' ora è martir.  
 Gelo, e poi sento l' alma avvampar,  
 E in un momento torno a gelar.  
 Ricercò un bene fuori di me,  
 Non so chi il tiene, non so cos' è.  
 Sospiro e gemo senza voler,  
 Palpito e tremo senza saper;  
 Non trovo pace notte, nè dì,  
 Ma pur mi piace languir così.  
 Voi, che sapete che cosa è amor,  
 Donne, vedete, s' io l' ho nel cor!

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This has been Englished as follows:—

Say, ye who borrow love's witching spell,  
What is this sorrow naught can dispel?  
Fair dame or maiden, none else may know  
My heart o'erladen, why it is so.

What is this yearning, these trembling fears,  
Rapturous burning, melting in tears?  
While thus I languish, wild beats my heart,  
Yet from my anguish I would not part.  
I seek a treasure fate still denies,  
Naught else will pleasure, naught else I prize.

I'm ever sighing, I know not why,  
Near unto dying when none are by.  
My heart is riven, night, morn, and eve;  
But, ah! 'tis heaven thus, thus to grieve.

Say, ye who borrow love's witching spell  
What is this sorrow naught can dispel?

The accompaniment is scored for flute, oboe, clarinet, bassoon, two horns, strings.

For an amusing account of Mme. Bussani, who created the part of Cherubino, see Da Ponte's memoirs. Her lower tones were described by the more unprejudiced as unusually beautiful, and she was praised for her beauty and unconstrained action on the stage. W. T. Parke wrote of her in 1809, mentioning the opening of the King's Theatre, January 6: "The manager . . . engaged several new performers; among whom were Signora Griglietti, a pleasing young singer, Signor Pedrazzi, who had little voice, and Signora Bussani (from the opera at Lisbon), who had plenty of it, but whose person and age were not calculated to fascinate an English audience."

"Voi, che sapete" has been sung in Boston at concerts of the Boston Symphony Orchestra by Emily Winant, November 11, 1882; Helene Hastreiter, May 21, 1887; Emma Juch, December 22, 1888; Mrs. Arthur Nikisch, February 14, 1891; Lillian Blauvelt, March 17, 1894; Florence Hinkle, December 19, 1914; Mme. Melba, January 14, 1916.

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**"THE SWAN OF TUONELA": LEGEND FROM THE FINNISH FOLK-EPIC  
"KALEVALA" . . . . . JEAN SIBELIUS**

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

"The Swan of Tuonela" ("Tuonelan Joutsenn") is the third section of a symphonic poem, "Lemminkäinen," in four parts, Op. 22 (1. "Lemminkäinen and the Maidens"; 2. "His Stay in Tuonela"; 3. "The Swan of Tuonela"; 4. "Lemminkäinen's Homefaring").\*

Lemminkäinen is one of the four principal heroes of the "Kalevala." Mr. Kirby describes him as a "jovial, reckless personage, always getting into serious scrapes, from which he escapes either by his own skill in magic, or by his mother's. His love for his mother is the redeeming feature in his character. One of his names is Kaukomieli. He is, in part, the original of Longfellow's 'Pau-Puk-Keewis.'"

Tuonela is the Finnish Hades. There is this prefatory note on a title-page of Sibelius' score: "Tuonela, the kingdom of death, the Hades of Finnish mythology, is surrounded by a broad river of black water and swift current, on which the Swan of Tuonela moves in majestic course and sings."

In the thirteenth and fourteenth Runos it is told how Lemminkäinen

\* Max Müller said of this epic: "A Finn is not a Greek, and a Wainamöinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shah-nameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow." The "Kalevala" translated from the original Finnish by W. F. Kirby, F.L.S., F.E.S., corresponding member of the Finnish Literary Society, was included in 1908 in Everyman's Library, and is therefore within the reach of all.

In 1835 Elias Lönnrot published a selection of old ballads which he had arranged as a connected poem, and gave the name "Kalevala" to it. The word means the land of Kaleva, who was the ancestor of the heroes, and does not appear in person in this poem. The first edition was in two small volumes, containing twenty-five Runos, or cantos. He afterwards rearranged the poem, and expanded it to fifty Runos. It was published in this form in 1849.

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asks the old woman of Pohja for her daughter Pohjola. She demands that he should first accomplish certain tasks: to capture the elk of Hiisi on snqw-shoes; to bridle fire-breathing steeds. Succeeding in these adventures, he is asked to shoot a swan on the river of Tuonela.

I{will only give my daughter,  
Give the youthful bride you seek for,  
If the river-swan you shoot me,  
Shoot the great bird on the river,  
There on Tuoni's murky river  
In the sacred river's whirlpool,  
Only at a single trial,  
Using but a single arrow.

Lemminkäinen comes to the river, but a cowherd Märkähattu, old and sightless, who had long waited for him, slew him there by sending a serpent "like a reed from out the billows" through the hero's heart, and cast the body into the stream. Lemminkäinen floated on to Tuonela's dread dwelling, and the son of Tuoni cut the body into pieces, but the hero's mother, learning of his fate, raked the water under the cataract till she found all the fragments. She joined them together, and restored her son to life by charms and magic salves, so that he could return home with her.

"The Swan of Tuonela" is scored for English horn, oboe, bass clarinet, two bassoons, four horns, three trombones, kettledrums, bass drum, harp, and the usual strings. The composition begins *Andante molto sostenuto*, 9-4, and is in A minor. The violins are divided into eight parts; the violas and violoncellos, into two each.

The following somewhat fanciful description in Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer" may be here quoted:—

"The majestic, but intensely sad, swan-melody is heard as a solo for cor anglais, accompanied at first by muted strings and the soft roll of drums.\* Now and then this melody is answered by a phrase given to first violoncello or viola, which might be interpreted as the farewell sigh of some soul passing to Tuonela. For many bars the brass is silent, until suddenly the first horn (muted) echoes a few notes of the swan-melody with the most poignant effect. Gradually the music works up to a great climax, indicated *con gran suono*, followed by a treble pianissimo, the strings playing with the back of the bow. To this accompaniment, which suggests the faint flapping of pinions, the swan's final phrases are sung. The strings return to the natural bowing and the work ends in one of the characteristic, sighing phrases for 'cello."

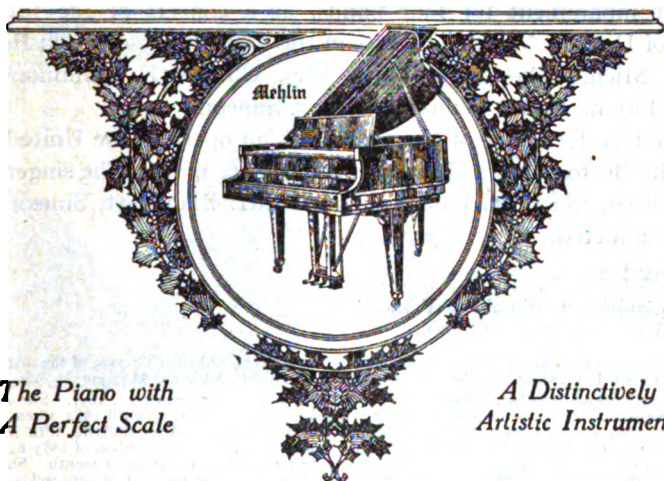
The second theme is given out by the strings, to a slow but rhythmed accompaniment of wood-wind, brass, and drums.

"The Swan of Tuonela" was performed for the first time at Helsingfors, and afterwards in many German cities, as at a music festival at Heidelberg where the composer conducted. It was performed in Cincinnati as early as February 7, 1903, and in Chicago as early as April 1, 1905. The first performances in Boston were by the Boston Symphony Orchestra, Mr. Fiedler conductor, March 3, 4, 1911.

\* A roll on the bass drum.—P. H.



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# RECITATIVE AND ARIA OF LIA FROM THE CANTATA "L'ENFANT PRODIGE" . . . . . CLAUDE ACHILLE DEBUSSY \*

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron† at the Paris Conservatory, June 27, 1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

The cantata was performed for the first time in America, with a piano-forte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Building, Detroit, Mich. The singers were Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

## RECITATIVE.

L'année en vain chasse l'année!  
À chaque saison ramenée.

\* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Patotes de P. Verlaine, Musique de Ach. Debussy."

† Rose Lucile Caron was born Meunier, at Monerville, France, November 17, 1857. She entered the Paris Conservatory in 1880, when she was already married, and studied singing until 1882, when, as a pupil of Masset, she took a second prize for singing and an *accessit* for opera. After studying with Marie Sasse and singing in concerts, she joined the Monnaie Opera Company, Brussels, in the season of 1883-84, not 1885, as stated in Grove's Dictionary (revised edition), and at first received 1,100 francs a month. She took the parts of Alice, Marguerite, and Valentine, and on January 7, 1884, created the part of Brünhilde in Reyer's "Sigurd." On March 7, 1885, she took the part of Eva in the first performance of "Die Meistersinger von Nürnberg" in French. She was then receiving 3,000 francs a month. In 1885 she became a member of the Opéra, Paris, and made her début, June 12, in Reyer's "Sigurd." At the Opéra she sang in "Le Cid," "Les Huguenots," "Henry VIII.," "Faust," and "Le Freischütz," but in 1888 returned to the Monnaie, where she created the parts of Laurence in "Jocelyn" (February 25), Richilde in Mathieu's "Richilde" (December 12, 1888), and Salammbô in Reyer's opera (February 10, 1890). Returning to the Paris Opéra in 1890, she was heard there in the first performances in Paris of "Salammbô," "Djelma," "Die Walkyrie" (Sieglinde and in French), "Otello." She was also conspicuous as Fidelio, Elsa, Elisabeth, Rachel, Salomé (in Massenet's opera), Donna Anna. She has sung at the Opéra-Comique, Paris, in "Fidelio" (1898) and "Iphigénie en Tauride" (1900); also at Monte Carlo. In 1902 she became one of the professors of singing at the Paris Conservatory. She took the part of Salammbô at the Opéra, Paris, June 12, 1908.

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Leurs jeux et leurs ébats m'attristent malgré moi:  
 Ils rouvrent ma blessure et mon chagrin s'accroît. . . .  
 Je viens chercher la grève solitaire. . . .  
 Douleur involontaire! Efforts superflus!  
 L'a pleure toujours l'enfant qu'elle n'a plus! . . .

AIR.

Azaël! Azaël!  
 Pourquoi m'as-tu quittée? . . .  
 En mon cœur maternel  
 Ton image est restée.

Azaël! Azaël!  
 Pourquoi m'as-tu quittée? . . .

Cependant les soirs étaient doux, dans la plaine d'ormes plantée,  
 Quand, sous la charge récoltée,  
 On ramenait les grands bœufs roux.  
 Lorsque la tâche était finie,  
 Enfants, vieillards, et serviteurs,  
 Ouvriers des champs ou pasteurs,  
 Louaient de Dieu la main bénie.  
 Ainsi les jours suivaient les jours,  
 Et dans la pieuse famille  
 Le jeune homme et la jeune fille  
 Échangeait leurs chastes amours.  
 D'autres ne sentent pas le poids de la vieillesse;  
 Heureux dans leurs enfants.  
 Ils voient couler les ans  
 Sans regret comme sans tristesse  
 Aux cœurs inconsolés que les temps sont pesants!

Azaël! Azaël!  
 Pourquoi m'as-tu quittée? . . .

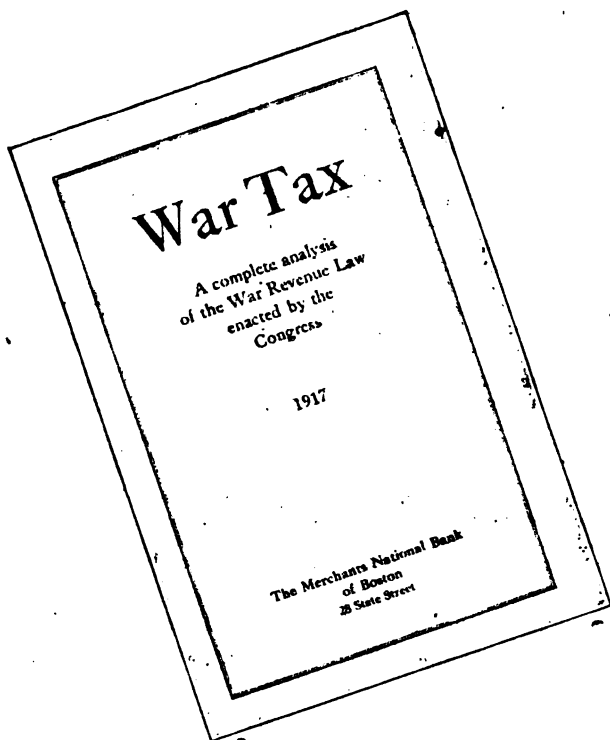
The years roll by, no comfort bringing,  
 Spring comes smiling, gay flowers flinging;

Correct  
 custom  
 corsets

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The bird's sweet song but makes my heart the sadder pine;  
My wounds bleed fresh, my heart cries for joys that once were mine.  
Along this silent shore I wander lonely,  
My grief God knoweth only.  
Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!  
Oh! wherefore didst thou leave me?  
On my heart thou art graven;  
I sorrow for thee.

Happy days to my memory start when, the elm-tree waving o'er us,  
Homeward the ruddy oxen bore us,  
Weary of toil, but light of heart.  
Then, as the shadows began to fall,  
We all the evening hymn did sing  
Thankfully to God our King,  
To God the Lord who giveth all.


Sweetly we slept, and glad repose.  
Youths and maidens wandered free,  
Plighted vows in sincerity,  
Evening shades brought rest and calm repose.

Happy ye parents! when to earth your children bind you  
How glad your lot appears! its joys, its tender fears,  
With their lives hath their love entwined you;  
Sadly must I alone drag out the leaden years!\*

Andante non troppo, D major, 3-4. The accompaniment is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, harp, and strings.

This recitative and air were sung by Mme. Jeanne Jomelli at concerts of the Boston Symphony Orchestra in Boston on December 31, 1910, and by Miss Maggie Teyte on January 25, 1913.

\* I do not know the name of the translator.—P. H.

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**SYMPHONY IN F MINOR, No. 4, Op. 36 . . . PETER TSCHAIKOWSKY**

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893.)

Tschaikowsky composed this symphony during the winter of 1877-78. He had lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again towards the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Walter Damrosch conductor.

The Andante and the Scherzo were played in Boston for the first time at a Symphony concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony

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was by the New York Symphony Orchestra, Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 28, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912, February 14, 1914, March 3, 1916.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky. She was born in the village Snamsk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died. She was left with eleven children and a fortune of "many millions of rubles." Dwelling at Moscow, fond of music, she admired beyond measure certain works by Tschaikowsky. She inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek, a pupil of Tschaikowsky in composition. Through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt. She sent him three thousand rubles; in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation; but she insisted that they should never meet. They never spoke together; their letters were frequent and intimate. Tschaikowsky poured out his soul to this woman, described by his brother Modest as proud and energetic, with deep-rooted principles, with the

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independence of a man; a woman that held in disdain all that was petty and conventional; was pure in thought and action; a woman that was compassionate, not sentimental.\*

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August 24 from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished?

\*In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tchaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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When I was in Moscow and thought that my end was about to come,\* I wrote on the first draft: 'If I should die, please send this manuscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tchaikowsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of

\* There is reference here to the crazed condition of Tchaikowsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721-724).



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despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

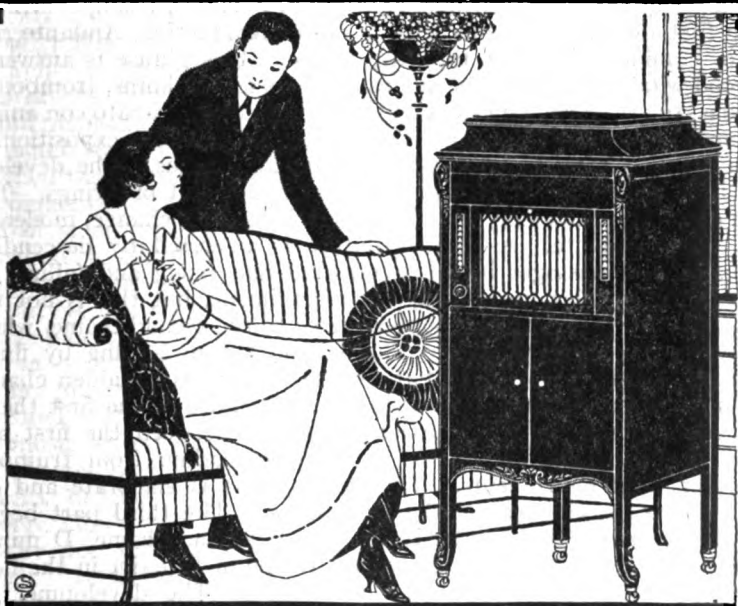
"Fourth movement. If you find no pleasure in yourself, look about you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness,

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simple, native happiness. Rejoice in the happiness of others—and you can still live.

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\* \*

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, *Andante sostenuto*, F minor, 3-4, with the Fate theme. This phrase is answered by wood-wind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, *Moderato con anima* (in *movimento di valse*), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, *moderato assai*, *quasi andante*. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme; it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a *pianissimo* reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard *fortissimo* from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. *Andantino in modo di canzona*, B-flat minor, 2-4. The move-

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ment begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, *più mosso*, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme sounded in harmony by full orchestra. Towards the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

When the symphony was first performed at Moscow, it did not make the impression hoped for by the composer. The newspapers, as a rule, said little or nothing about the performance, but Tschaiowsky received at Florence the day after the concert a telegram from Mrs. von Meck that she was pleased, and this gave him joy. Still, he was put out because he had not received any critical comment from Nicholas Rubinstein and other musicians at Moscow. He wrote Mrs. von Meck: "I was in thought with you in the concert-hall. I had calculated to the minute when the Fate theme would be sounded, and I then endeavored, following all the detail, to imagine what sort of impression the music would make. The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

Serge Tanéïeff, in a letter dated March 30, 1878, agreed with Tschaiowsky that the first movement was too long in comparison with the others: "It seems to me a symphonic poem, to which the three other movements are added fortuitously. The fanfare for trumpets in the introduction, which is repeated in other places, the frequent change of tempo in the tributary themes—all this makes me think that a pro-

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gramme is being treated here. Otherwise this movement pleases me. But the rhythm" (indicated in notation by Tanéïeff) "appears too often and becomes wearisome. The Andante is charming (the middle does not particularly please me). The Scherzo is exquisite and goes splendidly. The Trio I cannot bear; it sounds like a ballet movement. Nicholas Grigorievich [Rubinstein] likes the Finale best, but I do not altogether agree with him. The variations on a folk-song do not strike me as very important or interesting. In my opinion the symphony has one defect, to which I shall never be reconciled: in every movement there are phrases which sound like ballet music; the middle section of the Andante, the Trio of the Scherzo, and a kind of march in the Finale. Hearing the symphony, my inner eye sees involuntarily 'our *prima ballerina*,' which puts me out of humor and spoils my pleasure in the many beauties of the work. This is my candid opinion. Perhaps I have expressed it somewhat freely, but do not be hurt. It is not surprising that the symphony does not entirely please me. Had you not sent 'Eugène Oniegin' at the same time, perhaps it might have satisfied me. It is your own fault. Why have you composed such an opera which has no parallel in the world?""\*

Tschaikowsky wrote in reply to this from Clarens, April 8, 1878: "I have read your letter with the greatest pleasure and interest. . . . You need not be afraid that your criticism of my Fourth Symphony is too severe. You have simply given me your frank opinion, for which I am grateful. I want these kind (*sic*) of opinions, not choruses of praise. At the same time many things in your letter astonished me. I have no idea what you consider 'ballet music,' or why you should object to it. Do you regard every melody in a lively dance-rhythm as 'ballet music'? In that case how can you reconcile yourself to the majority of Beethoven's symphonies, for in them you will find similar melodies on every page? Or do you mean to say that the trio of my Scherzo is in the style of Minkus, Gerber or Pugnî? It does not, to my mind, deserve such criticism. I never can understand why 'ballet

\*I quote the letter and Tschaikowsky's reply from Mrs. Newmarch's condensation and translation into English of Modeste Tschaikowsky's Life of Peter (John Lane, London and New York, 1905).

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music' should be used as a contemptuous epithet. The music of a ballet is not invariably bad. There are good works of this class—Delibes' 'Sylvia,' for instance. And when the music is good, what difference does it make whether the Sobiesichanskaya\* dances it or not? I can only say that certain portions of my symphony do not please you because they *recall the ballet*, not because they are intrinsically bad. You may be right, but I do not see why dance tunes should not be employed episodically in a symphony, even with the avowed intention of giving a touch of coarse, every-day humor. Again I appeal to Beethoven who frequently had recourse to similar effects. I must add that I have racked my brains in vain to recall in what part of the Allegro you can possibly have discovered 'ballet music.' It remains an enigma. With all that you say as to my symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course my symphony is programme music, but it would be impossible to 'give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides I must tell you that in my simplicity I imagined the plan of my symphony to be so obvious that every one would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound

\* *Prima ballerina of the Moscow opera.—Tr.*

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emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work is a reflection of Beethoven's Fifth Symphony. I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven—on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life. The only exception occurs perhaps in the middle section of the first movement, in which there are some forced passages, some things which are labored and artificial. I know you will laugh as you read these lines. You are a sceptic and a mocking-bird. In spite of your great love of music you do not seem to believe that a man can compose from his inner impulses. Wait awhile, you too will join the ranks. Some day, perhaps very soon, you will compose, not because others ask you to do so, but because it is your own desire. Only then will the seed which can bring forth a splendid harvest fall upon the rich soil of your gifted nature. I speak the truth, if somewhat grandiloquently. Meanwhile your fields are waiting for the sower. I will write more about this in my next. . . . There have been great changes in my life since I wrote that I had lost all hope of composing any more. The devil of authorship has awoke in me again in the most unexpected way. Please, dear Serge, do not see any shadow of annoyance in my defence of the symphony; of course I should like you to be pleased with everything I write, but I am quite satisfied with the interest you always show me. You cannot think how delighted I am with your approval of 'Oniegin.' I value your opinion very highly, and the more frankly you express it, the more I feel it worth. And so I cordially thank you, and beg you not to be afraid of over-severity. I want just those stinging criticisms from you. So long as you give me the truth, what does it matter whether it is favorable or not?"

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Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegine' and the second Quartet."

\* The telegram was with reference to the performance of the symphony at a concert of the Russian Musical Society in Petrograd, December 7, 1878.—P. H.

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Dohnanyi	.	.	.	.	.	.	Concertstück for Violoncello
Handel	.	.	.	.	.	Concerto Grosso in D minor, No. 10, Op. 6	

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Ropartz	.	.	.	.	.	.	Symphony No. 4 in C major
Ravel	.	.	.	"Lever du Jour," "Pantomime," "Danse Générale"			
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Maquarre, A.  
Brooke, A.  
de Mailly, C.

### OBOES.

Longy, G.  
Lenom, C.  
Stanislaus, H.

### CLARINETS.

Sand, A.  
Mimart, P.  
Vannini, A.

### BASSOONS.

Mosbach, J.  
Mueller, E.  
Piller, B.

### PICCOLO.

Battles, A.

### ENGLISH HORN.

Mueller, F.

### BASS CLARINET.

Stumpf, K.

### CONTRA-BASSOON.

Fuhrmann, M.

### HORNS.

Wendler, G.  
Lorbeer, H.  
Hain, F.  
Resch, A.

### HORNS.

Jaenicke, B.  
Miersch, E.  
Hess, M.  
Hübner, E.

### TRUMPETS.

Heim, G.  
Mann, J.  
Nappi, G.  
Kloepfel, L.

### TROMBONES.

Alloo, M.  
Belgiorno, S.  
Mausebach, A.  
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Cella, T.

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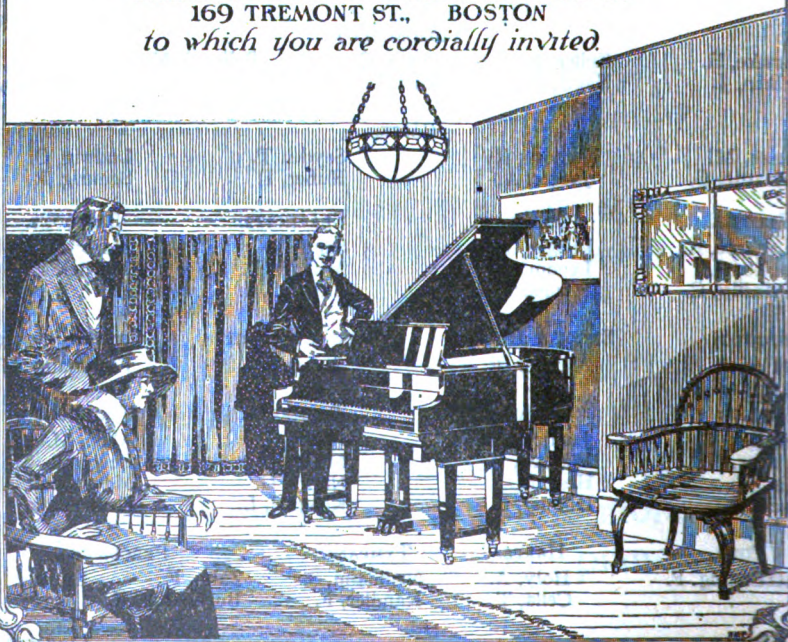
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## Eleventh Programme

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FRIDAY AFTERNOON, JANUARY 4, at 2.30 o'clock

SATURDAY EVENING, JANUARY 5, at 8 o'clock

---

- Schumann . . . . Overture to the Opera "Genoveva," Op. 81
- Dohnányi . . . . Concert-Piece in D major for Orchestra, with  
Violoncello Obbligato, Op. 12
- Handel . . . . Concerto Grosso in D minor, Op. 6, No. 10  
(Arranged by Seiffert)
- I. Overture.  
II. Allegro.  
III. Air.  
IV. Allegro.  
V. Allegro.  
VI. Allegro moderato.
- 

- Ropartz . . . . Symphony No. 4 in C major (in one movement)
- Ravel . . . . "Lever du Jour," "Pantomime," "Danse Générale"  
("Day-break," "Pantomime," "General Dance"),  
Orchestral Fragments from "Daphnis et Chloé,"  
ballet in one act (Repeated by request)
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# OVERTURE TO THE OPERA "GENOVEVA," OP. 81 . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

"Genoveva," opera in four acts, text by Robert Reinick (after the tragedies by Hebbel and Tieck), music by Robert Schumann, was performed for the first time at Leipsic, June 25, 1850. The chief singers were Miss Mayer, Genoveva; Mrs. Günther-Bachmann, Margaretha; Brassin, Siegfried; Widemann, Golo.

The first performance of the overture was at the Gewandhaus, Leipsic, February 25, 1850, for the benefit of the Orchestra Pension Fund. Schumann conducted. His concert piece for four horns, Op. 86, was then performed for the first time; the melodrama-music and the choruses of Mendelssohn's "Œdipus" were also heard for the first time.

Other early concert performances were at Hamburg, March 16, 1850, from manuscript, Schumann conductor; at Düsseldorf, September 7, 1850, at a "reception concert"\* to the Schumanns, Julius Tausch conductor; at Cologne, October 22, 1850, Ferdinand Hiller conductor.

The overture was sketched April 1-5, 1847, at Dresden. The in-

\*The programme of this concert included, besides the overture to "Genoveva" songs,—*"Widmung"* (sung by Miss Hartmann), *"Die Lotosblume"* (sung by Miss Altgelt), *"Wanderlied"* (sung by Mr. Nielo)—and the second part of *"Paradise and the Peri."* There was a supper with toasts, songs, and a chorus, and at the end there was a ball.

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strumentation was completed Christmas night of that year. The overture was published in June, 1850.

The overture was performed in Boston for the first time at a concert of the Harvard Musical Association, March 1, 1866. It was performed in New York at a concert of the Philharmonic Society, Carl Bergmann conductor, March 16, 1861.



As early as 1841 Schumann endeavored to obtain a libretto from Griepenkerl. He wrote in 1842: "Do you know what is my morning and evening prayer as an artist? *German opera*. There is a field for work." He thought of an opera to be founded on Byron's "Corsair," and composed a chorus and aria. He sought anxiously for a subject that might inspire him.

At last in 1847 he chose the legend of Geneviève of Brabant. Reinick's text did not fully satisfy him; nor was Hebbel pleased, although he refused to help out the composer. Schumann himself undertook the task of revision. Then there was delay in securing a performance, and at one time Schumann thought of suing the manager of the Leipsic opera-house. When the opera was produced, it was the time, as Schumann wrote to a friend, when one preferred to go into the woods rather than the theatre. There were three performances, and the opera was put aside. It is occasionally revived in Germany, but it never had an abiding-place in a repertory.

The legend of Geneviève de Brabant was in detail told, so far as literature is concerned, in the Golden Legend; in the Chronicle (1472) of Matthias Emmich, doctor of theology, and of a Carmelite monastery at Boppard, and by the Jesuit Cerisier; but there were Complaints\* founded on the legend before that. In the old story Geneviève, the daughter of the Duke of Brabant, and in 1731 wife of Sifroy, Count of the Palatinate, was slandered foully by Golo, steward of the household, because she had not listened to his amorous addresses. She was condemned to death, but this mercy was shown her: she was left to her fate in the Forest of Ardennes. There she gave birth to a child. The two lived on roots and herbs and the milk of a hind. Six years afterwards Sifroy, who in the mean time had found out that Geneviève was innocent, came upon her by accident when he was hunting. Later writers turn Golo, the monster, into a handsome young man, much to the regret of Heine, who deplored the disappearance of the old chap-books, with their abominable woodcuts, which were dear to his childhood.

In Schumann's opera Siegfried is ordered by Charles Martel to join him in war against the infidels. Siegfried puts his wife and all he possesses under the care of his friend Golo, farewells his wife, who falls into

\* A "Complainte": a folk-song on some tragic event or legend of devotion. It is, first of all, a tale. It is the type of a serious or sad narration in song. Yet it is not an elegy, a "deploration."





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a swoon; and Golo, already in love with her, kisses her. An old woman, Margaretha, is Golo's mother, but he takes her to be his nurse. Ambitious for him, she plots against Genoveva, who mourns her husband and hears with dismay and anger the wild songs of the carousing servants. Golo brings news of a great victory. She bids him sing, and she accompanies him until he makes love to her; nor will he leave her, till she taunts him with his birth. Drago, the steward, tells him that the servants are insulting the good name of their mistress. Golo says they speak the truth, and when Drago does not believe him he tells him to hide in Genoveva's room. Margaretha, listening at the door, hears the talk. She informs Golo that Siegfried, wounded, is at Strasbourg; that she has intercepted his letter to the Countess, and is going to Strasbourg to nurse him, and, as nurse, to poison him. Then Golo summons the servants, and they make their way into Genoveva's room, where Drago is found behind the curtains. Golo puts a dagger into his heart, to quiet his tongue. Genoveva is led to prison.

Siegfried's strength resists the poison of Margaretha. Golo tells him of Genoveva's infidelity, and the tortured Count determines to go into the wilderness, but Margaretha hands him a magic looking-glass, in which he sees Genoveva and Drago. Siegfried commands Golo to avenge him, and at that moment the glass flies in pieces; Drago's ghost enters and bids Margaretha to tell the truth.

Genoveva is taken into the wilderness by men hired to murder her. Golo, after showing her Siegfried's ring and sword, offers her life on a hard, disgraceful condition. She turns from him. He orders the



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ruffians to do the deed. She clings to the cross and prays. Siegfried comes up with the penitent Margaretha. Golo rushes off and falls from a rocky height.

\* \* \*

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, strings.

It begins with an Introduction, Langsam (slow), C minor, 4-4, which opens with sombre chords of wood-wind and horns over a bass in the strings and a second pair of horns. The first violins have a waving figure in sixteenth notes, which is developed emotionally. The Introduction ends with a recitative-like phrase for the first violins.

The main portion of the overture, *Leidenschaftlich bewegt* (*Allegro appassionato*), C minor, 2-2, begins with a passionate first theme, which includes the lamenting figure of the preceding recitative. The second theme, E-flat, is a lively hunting-call for three horns, with a re-enforcement of trumpets in the last measure but one. The second portion of this theme is a melodious phrase for the wood-wind. This theme is developed at length. A figure borrowed from the slow introduction is used in a succeeding episode, and with the second theme is used for the building material of the free fantasia. The orchestration of the third part of the movement is much strengthened. The coda is built for a

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long time on the second theme. Trombones enter in the apotheosis with a figure which in its original shape appeared already in the passage-work of the free fantasia. There is a triumphant end in C major.

\* \*

Divers reasons have been given for the failure of Schumann's opera, but two are enough: the libretto is dull; Schumann had no stage instinct. He thought of "The Nibelungenlied," "Faust," "The Wartburg War," "Abélard and Héloïse," "Mary Stuart," "Sakuntala," and other subjects. A romanticist, he did not appreciate, he did not recognize, the value of a dramatic subject. In his revision of the text he did not individualize sharply his characters; Golo is any ordinary villain of melodrama, Genoveva is a good and tiresome person, Siegfried is a ninny. The music, however beautiful or noble it may be, lacks the most essential quality: it is never dramatic.

And what stage work founded on this subject has succeeded? There is a list of apparent importance: Haydn's opera for marionettes, "Genoveva von Brabant" (Esterház, 1777); melodrama, "Genoveva im Turm," Junker (Dettingen, 1790); "Geneviève de Brabant," Alday (Paris, 1791); ballet, "Geneviève de Brabant," Piccini (Paris, about 1820); "Genoveva," Hüttenbrenner (Grätz, about 1825); "Genoveva," Huth (Neustrelitz, 1838); "Genoveffa del Brabante," Pedrotti (Millan, 1854); "Golo," Bernhard Scholz (1875); "Genoveva de Brabante," Rogel (Madrid, 1868); but they are as unfamiliar as the plays by Blessebois, La Chaussée, and Cicile, or the anonymous tragedy "Geneviève, ou l'Innocence reconnue," published in 1669, a tragedy with entertaining entr'actes, of which the fourth is worth quoting:—

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II. The Genius of Innocence does all that he can to take the hearts from Saturn's hands; but he would not succeed

III. if four little Cupids in Diana's hunting-train did not discover them and deprive Saturn of his prey.

IV. The Demon of Slander tries to snatch the hearts from the Cupids, but they withstand him, and after they have made him suffer a part of the torment he so richly deserves, they send him down to hell, and endeavor to join the hearts together.

V. The Wood Nymphs applaud them in a chorus:—

Triomphez, aimables chasseurs,  
Du recouvrement de ces cœurs, etc.

"Genoveva," a concert overture by Gaston Borch, was performed by the Pittsburgh Orchestra at a reception of the Art Society in Carnegie Music Hall, Pittsburgh, January 23, 1906. The composer conducted.

\*\*\*

There is one stage work by which Geneviève was made famous,—a reckless, impudent parody, "Geneviève de Brabant," an opéra-bouffe in two acts, text by Tréfeu and Jaime the younger, music by Offenbach, produced at the Bouffes-Parisiens, Paris, November 19, 1859, with Miss Maréchal as Geneviève, Léonce as Sifroy, Désiré as Golo, and Lise Tautin as five different characters. The operetta, extended to three acts and with a text by Hector Crémieux and Tréfeu, was produced at the Menus-Plaisirs, Paris, December 26, 1867, with Zulma Bouffar as Drogan, the Page; Miss Baudier, Geneviève; Gourdon, Sifroy; Bac, Golo; Lesage, Charles Martel; and Ginot and Gabel as the Gendarmes. The censor objected, not to the indecencies of the text, not to the degradation of the pure Geneviève of the old legend, but to the duet



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Ah! qu'il est beau d'être homme d'arme,  
Mais que c'est un sort exigeant!—

on the ground that the *gendarmérie* should not be ridiculed. Crémieux had a happy idea. He raised Grabuge to the rank of sergeant. "This rank is unknown in the *gendarmérie*." The censor smiled; and the Gendarmes were saved, to the delight of the world.

Offenbach's "Geneviève de Brabant" was performed for the first time in Boston at the Globe Theatre, April 8, 1873, with Mme. Aimée as Drogon, Miss Bonelli as Geneviève, Juteau as Sifroy, Duschene as Charles Martel, Marcas and Lecuyer as the Gendarmes. And after Mme. Aimée came Miss Emily Soldene.

Mr. HEINRICH WARNKE was born at Wesselbüren, a few miles from the North Sea, on August 30, 1871. His father was a violinist, and all his sons are musicians. Mr. Warnke began to study the piano-forte when he was a young boy. When he was ten his father began to give him violoncello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterwards studied at Leipsic with Julius Klengel, making his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfort-on-the-Main. Felix Weingartner invited him to be



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the first violoncellist of the Kain Orchestra at Munich. He left that orchestra in 1905, to take a similar position in the Boston Symphony Orchestra, as successor to Rudolf Krasselt, whom he had taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvořák's Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony concert in Boston Volkmann's Concerto in A minor, Op. 33; on February 29, 1908, Dohnányi's Concert Piece in D major for orchestra, with violoncello obbligato, Op. 12 (first time in Boston); on March 13, 1909, Grädener's Concerto for violoncello, Op. 45 (first time in America); on October 30, 1909, Strube's Concerto in E minor (MS.; first performance); on January 28, 1911, Saint-Saëns's Concerto in A minor; on February 10, 1912, Lalo's Concerto; on December 21, 1912, Klughardt's Concerto, Op. 59 (first time in Boston); on November 15, 1913, Haydn's Concerto in D major; on November 21, 1914, Dvořák's "Waldsruhe," and Rondo, Op. 94; on March 24, 1916, Volkmann's Concerto in A minor, Op. 33.

On April 23, 1910, February 18, 1911, and February 12, 1916, he played the violoncello solo part in Richard Strauss's "Don Quixote."

On February 23, 1917, he played with Mr. Witek Brahms's Concerto for violin and violoncello.

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\*Hugo Becker, the youngest son of Jean Becker, the founder of the Florentine Quartet, was born at Strassburg, February 13, 1864. He studied with his father, Kündigers, Grützmacher, Hess, Plattl, and de Swerts. He was first violoncellist of the Frankfort Opera House in 1884-86. He taught at the Hoch Conservatory in Frankfurt and later at the Leipzig Conservatory. He visited the United States in the season of 1900-1901. He played in Boston at a Symphony concert January 12, 1901 (Haydn's Concerto in D), and gave a recital February 16, 1901.

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The composition begins *Allegro non troppo*, 3-4. After a few measures of an accompanying figure the chief motive of the whole composition is given out by the solo instrument. The middle and contrasting section is an *Adagio*, 4-4. The third section, in the tempo and general spirit of the first, includes a long cadenza. It may be said in general that Dohnányi has here considered the violoncello as a singer of sustained melody rather than as a means of displaying bravura. The more elaborate passages are based on this idea.

The piece was played for the first time in this country by Mr. Warnke at a concert of the Boston Symphony Orchestra at Indianapolis, Ind., on January 29, 1908.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on February 29, 1908, Mr. Warnke violoncellist, Dr. Muck conductor.

\* \*

Dohnányi showed musical instincts before he was three years old, but his father, a professor of mathematics and physics at the Pressburg Gymnasium, and an amateur violoncellist, waited till the boy was six. Then he began to give him pianoforte lessons. The boy also studied the violin, and at a later period played the viola in quartets and in the orchestra. "His earliest attempts at composition date from his seventh year. He chose for his Christmas present a sheet of manuscript music paper, and in the early morning the child began to write down notes indiscriminately on the paper. The mere writing of music gave him the greatest pleasure. Later on little compositions were evolved. The first that he remembers were seven pieces for violin and pianoforte,

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quite original. When his father laughingly played them with him, the little composer was quite indignant at such levity. Several smaller pianoforte pieces followed in the *Lied* form. All these compositions were strictly correct in both harmony and form, although he had not received any theoretical instruction whatever." But let us leave the passionate biographer.

Dohnányi's father taught him for two years, and then Ernst studied until his sixteenth year the pianoforte with Forstner, the organist of the Pressburg Cathedral. There was no intention at the time of making the youth a professional musician, yet he had played chamber music publicly at a concert in Pressburg when he was nine years old.

Ernst wrote his first chamber music about 1888-89,—two violoncello sonatas, two string quartets, two pianoforte sonatas. "At the age of thirteen he, for the first time, played Brahms (the G minor Quartet) in public. He was immensely inspired by the music; his early love for Schumann grew colder. He became an ardent admirer of Brahms. Under his spell he composed a pianoforte quartet and later on a string sextet. The quartet was publicly performed in Vienna in March, 1894, by the Duesburg Quartet, with great success. Another string quartet was composed in five days!"

In the spring of 1894 it was determined that Dohnányi should make music his profession; that he should enter the University and study philosophy while he was pursuing his musical studies. He entered the Royal Hungarian Academy of Music at Budapest in September, 1894, and remained there until June, 1897. He also entered the University, but left it after few months. His teachers at Budapest were Hans Koessler \* for composition and Stefan Thomán for the pianoforte. In 1895 Dohnányi produced his Pianoforte Quintet in C minor (Op. 1), which was played at Budapest, at Vienna, and at London (November 16, 1898). "Koessler, who was an intimate friend of Brahms, had often spoken to the latter about young Dohnányi and his remarkable

\* Koessler, born January 1, 1853, at Waldeck, studied with Rheinberger at Munich. After engagements at Dresden and Cologne he went to Budapest, and in 1883 he took charge of the class in composition at the Landesmusikakademie. His "Symphonic Variations" in memory of Brahms were played at a Symphony concert in Boston, March 15, 1902.

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quintet. Brahms expressed a wish to know the work, and, as Ernst Dohnányi was then unable to go himself to Ischl, he (Brahms) begged the composer to send him the score, and the work was played through to the older composer by Nikisch, who happened to be there at the time, and the Kneisel Quartet. At Brahms's express wish the quintet was played at the Tonkünstlerverein, Vienna, again with success."

Dohnányi continued to compose. A symphony in F was produced. "In 1896, the year of the Hungarian Millennium, the 'King of Hungary' offered prizes for works by native composers. The Liszt Verein in Budapest arranged the competition, and Dohnányi competed with his symphony, an overture entitled 'Zrinyi,' and the string sextet in B-flat of his Pressburg days, but rewritten for the occasion. Both the symphony and overture took prizes, while the sextet was honorably mentioned, and the two prize works were afterwards performed at Budapest." He also wrote pianoforte pieces,—Scherzo in C-sharp minor (1897), Capriccio in B minor (1897), Pianoforte Variations and Fugue on a Theme by "E. G.," a pupil of his, a Psalm in eight parts, and some four-hand waltzes.

In July, 1897, Dohnányi studied the pianoforte with d'Albert for two months. He then went to Berlin, and gave recitals on October 1 and 7. He played afterwards at Dresden, Vienna, Budapest, and other towns. He made his first appearance in London at a Richter concert, October 24, 1898. His first appearance in the United States was at a concert of the Boston Symphony Orchestra at Cambridge (Mass.), March 15, 1900, when he played Beethoven's Concerto in G major. A teacher of pianoforte playing at the Berlin Royal High School for Music, he was made professor in 1908.

Besides the pieces by Dohnányi mentioned above are these: Symphony in D minor, Op. 9 (1903); Passacaglia for pianoforte, Op. 6; String Quartet, A major, Op. 7; Two sonatas for violoncello and pianoforte; Serenade for violin, viola, and violoncello, Op. 10; Four Rhapsodies for pianoforte, Op. 11; Humoresken in Form einer Suite, Op. 17; "Winterreigen," Ten Bagatellen for pianoforte; Quartet in D-flat major, Op. 15; Two pianoforte concertos (E minor and D-flat major); Pianoforte waltzes for four hands; "Der Schleier der Pierrette,"

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pantomime (story by Arthur Schnitzler), Dresden, January 22, 1910; Suite for orchestra (Berlin, October 26, 1912).

Dohnányi's pianoforte Concerto in E minor was played in Boston at a Symphony concert, November 3, 1900, Dohnányi pianist, Mr. Gericke conductor. His Symphony in D minor was played on November 28, 1903, Mr. Gericke conductor.

Dohnányi gave recitals in Boston Music Hall, March 31 and April 7, 1900. His first appearance in Boston was at a Symphony concert on March 17, 1900, when he played Beethoven's Concerto in G major, with his own cadenzas. He gave recitals in Steinert Hall on November 27 and December 1, 1900. On December 31, 1900, he played at a Kneisel Quartet concert (Bach's Sonata in E major for pianoforte and violin and Beethoven's B-flat Trio, Op. 97). On January 8, 1901, he gave a recital in Association Hall.

### CONCERTO GROSSO, NO. 10, IN D MINOR, GEORGE FRIDERIC HANDEL

(Born at Halle on February 23, 1685; died at London, April 14, 1759.)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The tenth bears the date October 22. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house\* in Brook Street, Hanover Square, and by

\*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. Mr. W. H. Cummins, about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G. F. H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

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Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said: "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his *Life of Handel*: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his,—'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.'"

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4) (both oratorios were composed in 1738); of his music to Dryden's "Ode on St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the concertino (trio of two solo violins and solo bass with cembalo\*), and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Op. 3 are dated 1710, 1716, 1722. Geminiani intro-

\* The Germans in the concertino sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful as a rule to the strings.

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duced the concerto into England—three volumes appeared in 1732, 1735, 1748—and he was a friend of Handel.

The concertos of this set which have five movements have either the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or the form of the symphonic overture with the slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from *largetto* to *allegro*, which is followed by two dance movements (as No. 3).

The seven parts are thus indicated by Handel in book of parts: Violino primo concertino, Violino secondo concertino, Violino primo ripieno, Violino secondo ripieno, viola, violoncello, bass continuo.

I. Overture. D minor, 4-4: Allegro, D minor, 6-8. The overture is after the French pattern, in two sections. The Allegro is in the form of a three-voiced fugue. In its course, there is four-voiced work, but in reality only three voices are in counterpoint.

II. Air. Lento, D minor, 3-2. Alternate passages are played by the concertino alone, and by it and the concerto ripieno together.

III. Allegro, D minor, 4-4. A rhythmically strongly marked theme is developed contrapuntally in four-part writing.

IV. Allegro, D minor, 3-4. In this the longest movement of the work the first and second violins of the concertino really play *concertanti*.

V. Allegro moderato, D major, 4-4. For concertino and ripieno together.

Dr. Max Seiffert, of Berlin, has edited this concerto in the following manner, stating in his preface that the real soloist is the "Concertino."

I. Overture, Grave, 4-4. Violini I., II., concertini. Violino I. ripieno. Violino II. ripieno. Viola. Tutti violoncelli e basso. Cembalo I. principale. Cembalo II. ripieno.

II. Allegro, 6-8. Tutti violini, viola, violoncelli e basso. Cembalo I. principale. Cembalo II. ripieno.

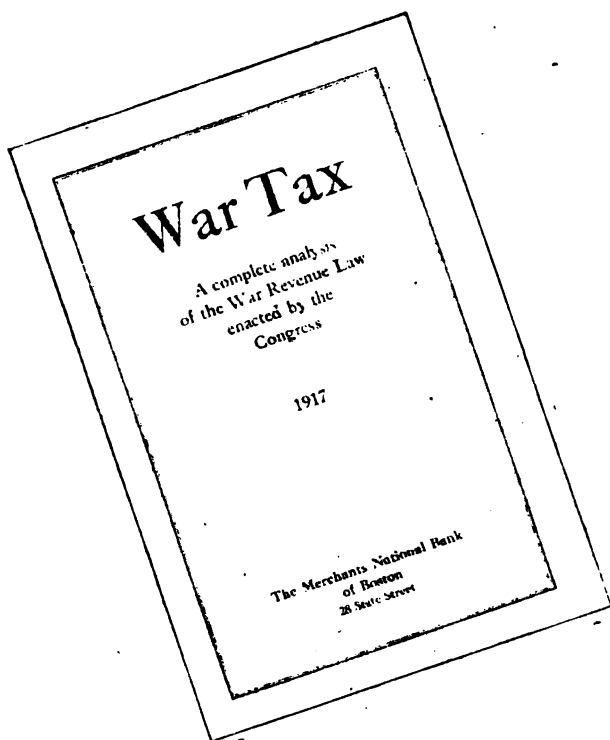
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violoncello. Concerto grosso; violins, viola, violoncello e basso. Cembalo I. principale. Cembalo II. ripieno.

IV. Allegro, 4-4. Disposition of instruments as in overture.

V. Allegro, 3-4. Disposition of instruments as in movement III.

VI. Allegro moderato. D major, 4-4. Disposition of instruments as in Overture.

The arrangement is dedicated to Prof. C. R. Hennig.

## ENTR'ACTE.

### TIME AND RHYTHM.

(From the *London Times*, February 17, 1917.)

In one performance last week time was subordinated to tone; in another time was sacrificed to expression. It is worth while to consider the impulse which underlies such practice.

Music takes place wholly in time. Pitch, quality, and rhythm are all ultimately questions of speed. It is this dependence of music wholly on time that fits it to be the language of eternal things. For just as time is our ultimate test of truth, so when we consider closely the "eternals" and "everlastings" of the Bible, we see that their ethical meaning, as apart from their religious, is "intense" or "perfect." "Thy centuries follow each other perfecting a small wildflower." Duration of time can be measured only by the things done in it and what they have meant to us; by length of time we really mean its fulness. "Ripeness is all."

It is this feeling that time is of the essence of eternity, nor merely stains its white radiance, that has led musicians to chafe at its limitations. Time, from the *chanang* of Borneo to the "feet on the sofa beating delicate time to the air," reaches human consciousness before tone. It also leaves it later; it is recorded how a good musician once became at a performance suddenly tune-deaf, and for five years was able to appreciate only the time and not the pitch of notes. But we are all dimly aware that the time we secure by measured lengths is too wooden,

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and that there is an ideal rhythm which cannot be caged in bar-lines. It was at this ideal rhythm that plainsong aimed when it made the time of music depend on the length of the words, which it thus filled with intense life and fitted to be a vehicle for the aspirations of the age of faith.

Instrumental composers have recently felt this need also, and have been experimenting to get time perfectly fluid and yet not vague. The protean time-signatures in the third act of "Tristan" form a special case; the point there is to suggest the erratic state of the hero's pulse as his whole past comes thronging into a sick fancy. But in "Petrouchka" and "Le Sacre du Printemps" there are in the multiplication of time-signatures three distinct musical objects—to bar by phrase instead of by time unit (merely as a clearer form of notation), to cumulate these phrases for a metrical climax, and to blur the too stiff outline of a theme by another whose motion nearly, but not quite, coincides. To understand these methods it is necessary to think in pages instead of bars, and this means that there must be other pages which supply the unity from which these are a divergence.

Europe got its notions of strict time first from concerted music, where it is necessary for the voices to arrive punctually, and secondly from the dance, which obviously "beats" time. But rhythm comes from the words of every-day speech, which M. Jourdain used with such triumphant success at his very first attempt. When these are gathered into verse they struggle and protest, and we have the same battle between rhythm and time as is always being fought in music.

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syllables are counted, not weighed, and held together by a metrical close, by assonance, or by rhyme, as in the Latin hymns. Next, the syllables are counted and weighed and the close dispensed with, as in classical lyrics. Last, syllables are taken as equivalents, two shorts for a long, as in classical epics. We Northerners, who deal in stresses rather than lengths, accept equivalents for them, which means that we increase, diminish, or displace them. In blank verse, lines may have actually six or four, even only three, stresses, but they always have the felt length of five; the prosaic effect of keeping strictly to five stresses was to be seen in a priceless disquisition on afternoon tea which appeared some years ago in *Punch*. Besides being cancelled stress may be disturbed:—

And that their fame centuries long should ring  
 They cared not overmuch;  
 But cared greatly to serve God and the King  
 And keep the Nelson touch.

What gives these their swing is the regular, but not identical, displacement of stress in the first and third lines, that is, the cross-rhythm. Cross-rhythm is the driving power of tune. Verse has much of it and music is full of it. Two clear instances are Purcell's "I attempt from Love's sickness," and the theme of the slow movement of Brahms's third symphony.

This rebellion against the bar-line comes out also in the conductor's *rubato*, which creates tradition, such as the "Handel tradition"; but no less in the "snap" of the tune whistled down the street, which is making the ragtime of tomorrow as slang is making its words. The sacrifice of time to expression is a matter of musical judgment; its subordination to tone is more difficult to justify.

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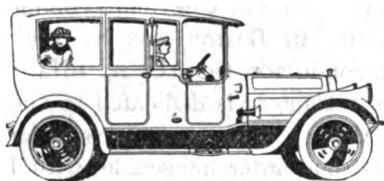
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## **SYMPHONY NO. 4 IN C MAJOR . . . JOSEPH GUY MARIE ROPARTZ**

(Born at Guingamp (Côtes du Nord), France, June 15, 1864; now living at Nancy, France.)

This symphony, a cyclic composition in one movement, was played for the first time, and from manuscript, at a Lamoureux concert in Paris, October 15, 1911. Camille Chevillard conducted.

The first performance in Boston was by the Boston Symphony Orchestra, Dr. Muck conductor, October 24, 1914.

Composed in 1910, the music is dedicated to Gaston Carraud, published by the Boston Music Company, and scored for these instruments: two flutes, two oboes (one interchangeable with English horn), two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three tenor trombones, contrabass trombone, chromatic kettledrums, harp, and the usual strings.

**Allegro moderato, C major, 4-4.** The generative kernel is announced by the first violins after two measures. A broad theme, C major, is played by violins with this kernel in opposition. After another melodic section, fortissimo, is an episode poco meno allegro, gentle and sustained. There is a return to the first tempo with reappearance of the thematic material metamorphosed and developed, with a long and vigorous conclusion. **Adagio, E minor, 4-4.** An expressive melody is sung by the English horn. After an **Allegretto Intermezzo, B major, 3-4**, the Adagio is resumed (solo horn and solo clarinet). A fugued **Allegretto** is followed by an Adagio. The concluding section, **Allegro molto**, beginning in C minor, 3-4, is in the nature of a Scherzo. The pace at last slackens to **Allegro moderato, C major, 4-4**, and the final pages, **Molto lento**, bring a pianissimo ending.

This symphony, which is played without pause, clearly shows the composer as a pupil of César Franck. The melodic form and the har-

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monic scheme are those of Franck, and certain mannerisms of the master, as the use of ascending and questioning phrases, are faithfully reproduced by the disciple. Here and there are suggestions of other influences, which will be readily noticed by the hearer.

Although Ropartz purposed at an early age to be a musician, he studied at Rennes at the College of St. Vincent, then at Vannes at the School of St. Francis Xavier. He was graduated from the Université Catholique at Angers, and from the law school at Rennes, where he was admitted to the bar. Having so far followed the wishes of his father, he turned his back on the law, and, going to Paris, entered the Conservatory and joined the classes of Dubois and Massenet. He soon left the Conservatory, where he obtained a second accessit for harmony in 1887, to become a pupil of César Franck.

After Franck was dead, and recognized as a great master, many claimed him as their teacher. As teacher of the organ he naturally exerted an influence on certain pupils, as Rousseau, Pierné, Chapuis, Dallier, Dutacq, Marty, Vidal, Tournemire, and others; as on his associates in the Société Nationale, Chabrier, Dukas, Fauré, Guilmant, and virtuosos, as Ysaye and Parent; but there were the private pupils, who received instruction at Franck's home in the Boulevard Saint-Michel, aided in establishing and preserving the lofty traditions of his instruction, and proved its excellence, to quote Vincent d'Indy, by their works.

"This title 'pupil of Franck,'" says M. d'Indy, "which we claim as an honor, was not always considered a glorious title. I remember the time when a certain young composer, who had risked himself in the Boulevard Saint-Michel and asked, 'only to see,' the advice of the master, would have veiled his face if he had been questioned about his relationship with the organist of Sainte-Clotilde, and gladly replied, as



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Saint Peter in the high priest's house, 'I know him not.' And, lo, now, since the master has entered into immortality, his pupils suddenly become legion, and the majority of composers who lived in his time pretend that they drank the cup of his wise and fruitful instruction."

M. d'Indy then names the true pupils of Franck: before the war of 1870, Arthur Coquard, Albert Cahen, Henri Duparc, Alexis de Castillon; after 1872, Vincent d'Indy, Camille Benoit, Augusta Holmès, Ernest Chausson, Paul de Wailly, Henri Kunkelmann, Pierre de Bréville, Louis de Serres, Guy Ropartz, "a born symphonic writer, who has remained indissolubly attached to Franck's principles in spite of his official position of director of the Conservatory at Nancy," Gaston Vallin, Charles Bordes, Guillaume Lekeu. "They and they alone have intimately known the master and absorbed his inmost thoughts and quickening counsels."

In 1894, Ropartz was nominated director of the Conservatory of Music at Nancy. Ten Conservatory concerts were given yearly under his direction. The programmes of these concerts were distinguished for their catholicity and fine taste. Composer, instructor, dramatist, poet, he belongs to leading societies of Art and Science.

His chief works are as follows:—

Stage:—

Incidental music to "Famille et Patrie" (Bon Marché Théâtre, Paris, 1891).

Incidental music to "Pêcheur d'Islande," drama in four acts, by Pierre Loti and Louis Tiercelin (Grand Théâtre (Eden), Paris, February 18, 1893). Two concert suites have been arranged from this music.

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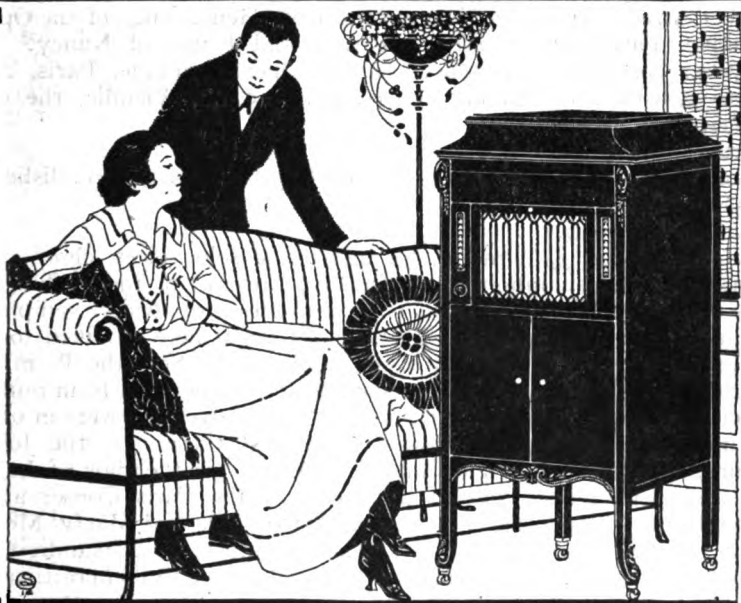
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Incidental music to "Le Diable Couturier," one act (Bodinière, Paris, May 27, 1894).

Incidental music to "Kéruzel," drama in four acts, by Tiercelin (Comédie, Paris, January 16, 1895).

"Marguerite d'Ecosse."

"Paysages de Bretagne," for a Chinese shadow-show.

"Le Pays," music drama in three acts and four scenes. Poem by Charles Le Goffic (voice and pianoforte edition, Nancy, 1910). Founded on a novel, "L'Islandaise," by Le Goffic. Produced at Nancy, February 1, 1912. The chief singers were Rose Heilbrouner, of the Opéra-Comique, Paris, and Messrs. Lheureux and Ernst, of Nancy. The composer conducted. Produced at the Opéra-Comique, Paris, April 16, 1913, with Miss Lubin, Messrs. Salignac and Vieuille, the chief singers.

Orchestral works:—

Symphony No. 1, on a Breton choral (performed and published in 1895).

Symphony No. 2.

Symphony No. 3, E major, for quartet of solo voices, chorus, and orchestra. This symphony took the Prix Crescent of 1906. The text is by Ropartz. "Although this is a composition of strictly symphonic writing, the conventional and traditional form is here modified to suit the exigencies of the text employed, such as the Sea, the Plain, the Forest, the Sun, etc., yet in all its complexity the order of form remains sufficiently clear. If titles or themes for each movement were in order, the imagination might be allowed to suggest these: (1) the Joy in Nature; (2) the Doubt and Hatred of Man; (3) the Law of Love." The first performance was at a concert of the Paris Conservatory, November 11, 1906. The singers were Mmes. Vila and Marty, Messrs. Cazeneuve and Daraux. Georges Marty conducted. Alexandre Guilmant was organist. The programme was devoted to compositions by Ropartz.

Symphony No. 4, in one movement (Lamoureux concerts, Paris, October 15, 1911).

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La Chasse du Prince Arthur, Étude Symphonique, based on verses from "Les Bretons," by A. Brizeux (Lamoureux concert, Paris, November 10, 1912).

Fantasia in D major (published in 1897; Colonne concert, Paris, March 6, 1898).

Les Landes: Paysage Breton (published in 188-?); Scènes Bretonnes: 1ère Suite d'Orchestre, Op. 24; Avant le Pardon; Le Passe-pied; Parles Forières; La Dérobée (published at Paris 188-?);

Dimanche Breton: Suite in four movements.

Soir sous les chaumes.

Cinq Pièces Brèves.

Carnaval: Impromptu.

Festival March.

Lamento for oboe and orchestra.

Adagio for violoncello and orchestra (published at Nancy, 1899).

Serenade for strings.

Chamber music: Quartet No. 1, G minor, use of Breton folk-songs (Paris, 1894); Quartet No. 2; Sonata in G minor for violoncello and pianoforte (published in 1904); Andante and Allegro for trumpet and pianoforte; Sonata in D minor for violin and pianoforte (published in 1908).

Vocal music: Psalm 136 for chorus, organ, and orchestra, composed in 1897, performed for the first time at Nancy in 1898, Conservatory of Paris, 1900.

Five sonnets of Ch. Guéun, "Veilles de Départ."

Chanson d'Automne for bass and orchestra. Text by Baudelaire. Composed in 1905. Colonne concert, Paris, 1906.

Prière for baritone and orchestra.

Quatre Poèmes (after Heine's "Intermezzo").

Vingt Mélodies (Paris, 1910).

"Le Manoir" and "Lied du soir" poems for voice and orchestra.

Rêve sur le sable. (Five songs).

"Les Fileuses de Bretagne" for female voices.

Music for the church.

Miscellaneous: Piano pieces, among them one in B minor for two

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pianofortes (1899); two nocturnes; organ pieces; orchestration of accompaniment to César Franck's "Nocturne" (November 19, 1905, Paris).

This composer is the author of a comedy in one act, "La Batte" (Théâtre d'Application, Paris, 1891); and volumes of poems: "Adagiettos," "Les Nuances," "Modes Mineurs." He has translated poems by Heine; edited, in collaboration with Louis Tiercelin, "Le Parnasse Breton Contemporain"; he is also the author of "Au Soir de Patay," "Notations artistiques" (1891), "V. Massé," "César Franck." He has frequently contributed to musical periodicals.

\* \* \*

Repertz's "Fantasia in D minor" was played at a concert of the Boston Symphony Orchestra in Boston, Mr. Gericke conductor, April 25, 1905. Miss Lena Little sang his "Berceuse" at a concert in Jordan Hall, March 20, 1905.

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Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911. The ballet was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8 and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis; Miss Karsavina, Chloe. Bolm and Cechetti also took leading parts. The conductors of the season, May and June, were Messrs. Monteux and Ingelbrecht.

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The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne"—"Interlude," "Danse Guerrière"—was performed at a Châtelet concert conducted by Gabriel Pierné, April 2, 1911. This suite was performed at a concert of the Symphony Society of New York, Walter Damrosch conductor, November 29, 1914, at a concert with a programme intended to illustrate French ballet music from the time of Lully to the present time.

The first performance of the second suite in Boston was at a concert of the Boston Symphony Orchestra, December 14, 1917.

Mr. Copeland played "Danse de Daphnis" at his piano recital in Jordan Hall, November 21, 1917.

The second suite is scored for piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, bass clarinet in B-flat, three bassoons, double bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two side drums,\* castanets, celesta, glockenspiel, two harps, strings (double basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

\* It appears from the list of instruments in French that Ravel makes a distinction between the *tambour* and the *caisse claire*. Each is described in French treatises as a side or snare drum, but the *caisse claire* is shallower than the *tambour*.

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The following argument is printed in the score of the suite to illustrate the significance of the sections in succession:—

No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the Nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloe. They find Daphnis and awaken him. In anguish he looks about for Chloe. She at last appears encircled by shepherdesses. The two rush into each other's arms. Daphnis observes Chloe's crown. His dream was a prophetic vision: the intervention of Pan is manifest. The old shepherd Lammon explains that Pan saved Chloe, in remembrance of the nymph Syrinx,\* whom the god loved.

Daphnis and Chloe mime the story of Pan and Syrinx. Chloe impersonates the young nymph wandering over the meadow. Daphnis as Pan appears and declares his love for her. The nymph repulses him; the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute and on it plays a melancholy tune. Chloe comes out and imitates by her dance the accents of the flute.

The dance grows more and more animated. In mad whirlings, Chloe falls into the arms of Daphnis. Before the altar of the nymphs he swears on two sheep his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloe embrace tenderly. A group of young men come on the stage.

Joyous tumult. A general dance. Daphnis and Chloe. Dorcon.

\* \* \*

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe car-

\* John F. Rowbotham in his "History of Music" (vol. 1, p. 45) makes this entertaining comment on the story of Pan and Syrinx as told by Ovid: "If he (Pan) constructed his Pan-pipe out of the body of the nymph Syrinx, who was changed into a reed, we may be tolerably certain that his views were not limited to playing a requiem over her grave, but that he had at the same time some other nymph in his eye who was *not* changed into a reed. If the metamorphosed Syrinx really gave him the first idea of the instrument, the utmost we can do is to say in the words of King James V. of Scotland, about a totally different event, 'It began wi' a lass, and it will end wi' a lass.'"

See also Jules Laforgue's fantastically ironical "Pan et la Syrinx" ("Moralités légendaires"). "O nuit d'été! maladie inconnue, que tu nous fais mal!"—P. H.

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ried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are scenes in the grove of Pan, and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin* wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "*L'Après-midi d'un Faune*," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

\* \* \*

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season Mme. Fokine was also seen as Chloe. Mr. Monteux conducted.

At the performances in London the unseen choruses were omitted.

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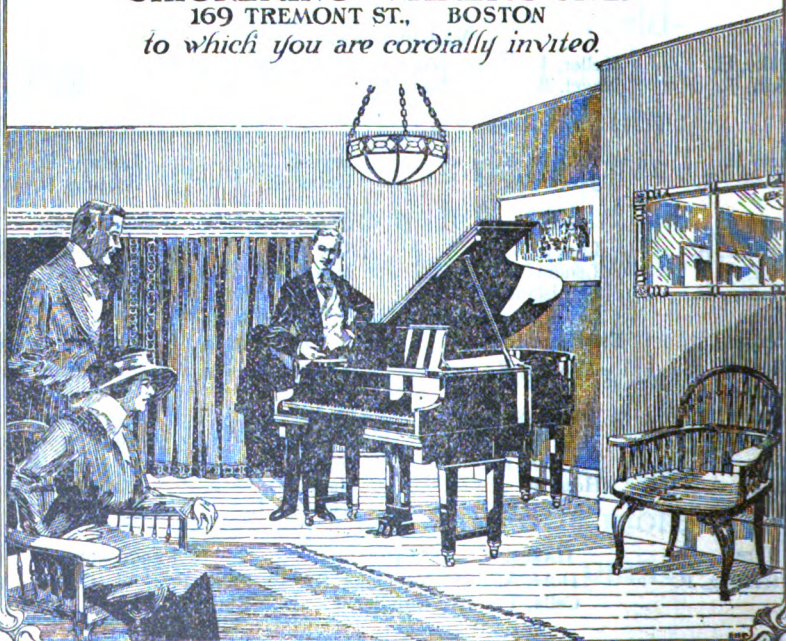
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FRIDAY AFTERNOON, JANUARY 18, at 2.30 o'clock

SATURDAY EVENING, JANUARY 19, at 8 o'clock

---

Berlioz . . . . . Overture to "Les Francs-Juges"  
("The Fehmic Judges"), Op. 3

Brahms . . . . . Concerto in B-flat major, No. 2, for Pianoforte  
and Orchestra, Op. 83

- I. Allegro non troppo.
  - II. Allegro appassionato.
  - III. Andante.
  - IV. Allegretto grazioso.
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Tschaikowsky . . . . . Serenade for Strings, Op. 48

- I. Pezzo in forma di Sonatina: Andantè non troppo; Allegro moderato.
  - III. Elegia: Larghetto elegiaco.
  - IV. Finale, Tema Russo: Andante; Allegro con spirito.
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## OVERTURE TO "LES FRANCS-JUGES" ("THE FEHMIC JUDGES").

HECTOR BERLIOZ

(Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Some time after his arrival at Paris in 1821, Berlioz became acquainted with a young man named Humbert Ferrand. He loved him his life long. Ferrand was a zealous Catholic, who believed in legitimate monarchy; Berlioz was sceptical, a passionate admirer of the first Napoleon, liberal in politics as well as literature, a sworn foe to the Bourbons; but the two young men were one in their enthusiasm for art and their disdain of the commonplace.

Ferrand had just written a "grand heroic scene with chorus," inspired by the Greek revolution.\* Berlioz should set music to it; and he was eager to write an opera entitled "Les Francs-Juges," with a text which had more or less to do with the "Vehm-gericht," a text versified by his dear Ferrand.

The Vehm, or Fehm, or Femic, Tribunal was a strange, irregular, and fear-compelling institution, peculiar to Germany, which flourished, especially in Westphalia, from 1150 to 1568. Civil cases were tried before it openly, but crimes such as heresy, witchcraft, and murder

\*This was "La Révolution Grecque," scene for solo, orchestra, and chorus.

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were tried at night and with blood-curdling rites. Each member was sworn to conceal the proceedings "from wife and child, father and mother, sister and brother, fire and wind, from all that the sun shines on and the rain wets, and from every being between heaven and earth." The symbols of authority were a coil of ropes and a naked sword. For an account of the probable origin, the duties, the power, and the ending of this tribunal, see Sir Francis Palgrave's "Rise and Progress of the English Commonwealth"; Sir Walter Scott's "Anne of Geierstein," chapter xx. and notes; and the article in the *Encyclopædia Britannica*, in which German writers on the "Vehm-gericht" are cited.

M. Adolphe Boschot, having read the unpublished journal of the witty Nanci Berlioz,\* describes Ferrand as gentle and timid, full of excellent intentions, author of the poem "*Les Noces d'Or d'Obéron et de Titania*." It appears that he did not possess a decided character; he was weak, yet he had noble aspirations. His appearance was not advantageous to him. He had the profile of an old woman, or rather a nut-cracker. He conversed readily, and even with an unctuous elevation which should have charmed a genteel salon of the Restauration, but unfortunately his voice would jump from a sepulchral bass to the angelic flutings of a male soprano. "This excellent Ferrand had everything to make a man obscure and unhappy . . . but he had a great soul; it could serve as echo whenever Berlioz spoke." Ferrand, the son of a magistrate at Belley, wedded "his passion" Aimée Rolland de Ravel, whom he adored. Berlioz met her at Aix-les-Bains and told Ferrand she was charming; but his friend's adoration seemed to Berlioz "*une drôle de chose*." The last years of Ferrand were tragic. He lived near Belley, poor and a paralytic. He and his wife had adopted a boy, Blanc Gounet, who went to the bad and was a drunkard and a thief. In May, 1868, Gounet strangled Mme. Ferrand and stole what little jewelry she had. Ferrand died in September of that year, a few days after Gounet was guillotined.

"*La Révolution Grecque*" was composed in 1825 or 1826, though it was talked about by Berlioz and Ferrand in 1824. In 1823 the Ambigu-Comique revived a drama "*Les Francs-Juges*." Berlioz probably worked on the opera "*Les Francs-Juges*" by fits and starts between the summer of 1826 and that of 1828. He gave to it for a sub-title, "*Drame lyrique*."

On May 26, 1828, he gave a concert in the hall of the Paris Conservatory. The programme was made up of the overture "*Waverley*,"† composed in 1827 or 1828; the overture to "*Les Francs-Juges*" and an

\* Marguerite Anne Louise Berlioz, known in her family as Nanci, was born in February, 1806. She was the oldest of Hector's sisters. Nanci's journal was begun in 1824. It stopped in 1832 when she married Pal, a judge at Grenoble, where she died on May 4, 1850, having been long tortured by cancer. Her journal, wholly unpublished, was read by M. Boschot, when, visiting in Dauphiné in 1904, he met her grand-daughter Mme. Reboul.

† The overture "*Waverley*" was played in Boston on December 13, 1851, at a concert of the Musical Fund Society. The music was procured for the society by Jonas Chickering.



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air and trio with chorus, "Mélodie Pastorale," from the same opera; the "Révolution Grecque."

On the original programme was "La Mort d'Orphée," written in competition for the *prix de Rome* in 1827, which, on account of its difficulty, was thrown out by the judges, Cherubini, Paër, Lesueur, Berton, Boieldieu, Catel. Berlioz intended that this sub-title should be added: "Piece declared unplayable by the Academy of Fine Arts of the Institute and performed on the... of May, 1828." Alexis Dupont, who was to have sung it, was hoarse, and the "Resurrexit" from the "Messe Solennelle" (tried in 1824 at Saint Roch; revised and performed at Saint Roch, 1825; again revised and performed at Saint-Eustache in 1827) was substituted. The "Marche Religieuse des Mages," composed in 1828, was also performed. The solo singers were Gilbert Duprez, later one of the most distinguished tenors of the nineteenth century (his voice at that time was weak and sweet); Louise Marie Caroline Lebrun (1807-65), a second prize of the Conservatory; and Pierre Ferdinand Prévôt (1800-79), a first prize of the Conservatory and a member of the Opéra from 1824 to 1857. Bloc, of the Nouveautés, conducted.

We are concerned now only with the performance of the excerpts from "Les Francs-Juges." Berlioz wrote to Ferrand an account of the concert.

"The second part began with the overture to 'Les Francs-Juges.' I must tell you what happened at the first rehearsal of this piece. Scarcely had the orchestra heard that fright-inspiring solo of trombone and ophicleide, which goes with your words for Olméri in the third act, when a violinist stopped and exclaimed: 'Ah! ah! the rainbow is your violin-bow, the winds play the organ, and Time beats the measure!' Thereupon the orchestra hailed with applause an idea that it had not even understood; it stopped playing to applaud. The day of the concert this introduction produced a stupefying and terrible effect,



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hard to describe. I was near the drummer. He grasped one of my arms with all his might, and he could not help exclaiming convulsively at intervals: 'Superb! My dear man, it is sublime! It is terrifying! It is enough to frighten one out of his senses!' With my other hand I was pulling madly a lock of my hair. I came near screaming, forgetting it was any work: 'How monstrous, colossal, horrible it is!' A member of the Opéra said the night of the rehearsal that this effect in the overture was the most extraordinary thing he had heard in his life. 'Oh! after Beethoven, you mean,' said another. 'After nothing,' he answered. 'I defy any one to find a more terrible idea than that.'"

At that time Berlioz by his behavior in the theatre astonished even his comrades, who called him "Père la Joie." According to M. Boschot he heaved sighs, kept Byronic silence, or burst out into frightful, convulsive, "volcanic" laughter; so madly was he in love with Harriet Constance Smithson, the Irish actress. He was pleased by the favorable criticism of Fétis, who declared that this composer had genius, as Lesueur had recognized it. "But was this rumor," Berlioz asks in his memoirs, "enough to attract the attention of Miss Smithson in the intoxication of her triumphs?"

The other excerpts from "Les Francs-Juges" were "Invocation to Sleep" (Duprez); and the "Mélodie Pastorale," which was ruined in performance by the inadequateness of the soprano and the bass of the trio and the neglect of the chorus to enter.

Berlioz kept hurrying Ferrand for the rest of his libretto. On April 9, 1829, there was a copy of the poem ready for the jury of the Opéra. Berlioz was sure of success: "It is superb; there are sublime things in it. What a poet you are! The finale of the gypsies (Act I.) is a master-

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piece; I do not believe that such an original and well-written libretto has ever been presented to the jury."

The jury refused this libretto. Only the gypsy scene had pleased all the members. The libretto as a whole was "long and obscure."

Then Berlioz dreamed of a performance of Comrad's air in concert. Nothing came of it. In 1830 Haizinger,\* tenor of a German opera company then visiting Paris, asked Berlioz if there was a part that fitted his voice in the opera; and he spoke of a translation of the libretto, and that he should study the music at Carlsruhe, and bring out the opera there on the night of his benefit. Berlioz was delighted. "I must finish the music, and in a few months I shall go to Carlsruhe."

He did not go to Carlsruhe. As *prix de Rome* he went to Rome.

Returning to France in 1832 Berlioz saw Ferrand at Belley, and urged him to write a libretto for an oratorio, "Le Dernier Jour du Monde," but Ferrand, happy with his wife, was not in the mood for poetry.

The overture to "Les Francs-Juges" was played at Paris on March 12, 1833, at a concert given by Liszt. Girard† conducted; so badly that the overture suffered. It was performed at a concert given by Berlioz in Paris November 24, 1833. In this year Berlioz was still working on the opera, which, he wrote Ferrand, was always on his table. In 1836 he was rewriting portions of the score, and debating whether it

\*Anton Haizinger, celebrated operatic tenor, born at Wilfersdorf, 1796, died at Vienna in 1860. A teacher at Vienna, he studied under Salieri, sang at the Theater an der Wien, and was afterwards engaged for his life at Carlsruhe. He sang as "guest" at London as well as at Paris. Chorley saw him in "Fidelio" with Schröder-Devrient at London in 1831: "The tenor who played with her, Herr Haizinger (*sic*), a man of great German reputation, was a meritorious musician, with an ungainly presence and a disagreeable, throaty voice—an actor whose strenuousness in representing the hunger of the imprisoned captive in the dungeons trencched closely on burlesque. How he patted his stomach, I well remember."

†Narcisse Girard (1797-1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra Buffa and of the Feydeau, of the Opéra-Comique, 1837-46; of the Opéra, 1846-60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, "Les Deux Voleurs" (1841), "Le Conseil de Dix" (1842), and arranged for orchestra Beethoven's Sonate Pathétique as a symphony. He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see "Mes Mémoires," by E. M. E. Deldevez (Le Puy, 1890).

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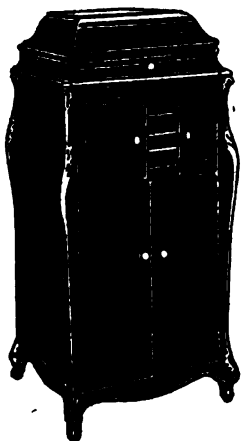
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would not be better if an air written for tenor should be sung by Cornélie Falcon.\*

Between 1831 and 1835, probably in 1833, Berlioz and Ferrand tried to turn "Les Francs-Juges" into an opera in one act. They still thought of the Opéra. The manuscript libretto of this arrangement—"Le Cri de guerre du Brisgaw," "intermède en une acte"—is in the National Library, Paris. The singers were to be Adolphe Nourrit, the famous tenor (1802-39), Lénor; Dabadie (1797-1853), for whom Rossini wrote the part of William Tell, Comrad; Dupont, the Woodlander; Julie Aimée Dorus Gras, born Vansteenkiste (1805-96), the Gypsy; Constance Jawureck (1803-58), Nise; Mme. Mori, Mery; Prosper Dérevis (1808-80) and Eugène Massol (1802-87), gypsies.

Gypsies and shepherds meet in a wild ravine. There is inevitably a chorus, and there is dancing. A stranger, named now Lénor and then Obald, like Hood's Usher sits remote from all, a melancholy man. Nise and a young gypsy question him. The "Pastoral Melody" is sung by trio and chorus. Obald at last speaks. He tells how Olmérík, King of Brisgaw, murdered his brother Venceslas to gain the throne; the murdered left a son loved by Amélie; the tyrant has carried off the girl and exiled his nephew. "You know all; the son of Venceslas, 'tis I! Fury and Vengeance!" The chorus falls to dancing. Obald sings the "Invocation to Sleep." Comrad, dressed as a Fehmíe Judge,† enters at midnight, and tells his friend Obald that he has been chosen among all the Judges to stab Olmérík and annihilate "the odious tribunal of the Fehmíe Judges." They sing a duet, "Noble Friendship." Peasants and gypsies enter, and sing for a finale: "To arms! O Lénor, guide our footsteps. People, warriors, our swords thirst for the fight."

The four pieces of music in orchestral score that accompany this libretto are without reference to this "Cri de guerre du Brisgaw": they are from the original version of "Les Francs-Juges," in which the tenor hero was named Arnold. The name was no doubt changed after the

\*The ill-starred Marie Cornélie Falcon (1814-97), who created the part of Valentine in "Les Huguenots," was the great dramatic soprano of the Opéra. She made her début there in 1831, after taking the highest prizes in the Conservatory. She suddenly lost her voice towards the end of 1837, when she was only twenty-three years old. Her story, at which Chorley hints in his memorable description of her ("Music and Manners in France and Germany," London, 1844, vol. I. pp. 188, 189), is, perhaps, the saddest in the history of opera. Her name is still given by the French to dramatic sopranos: thus Rose Caren is "a Falcon."

†According to Sir Walter Scott, the "Free Fehmíe Judges" were "muffled in black cloaks like mourners at a funeral, or the Black Friars of Saint Francis's Order, wearing their cowls drawn over their heads so as to conceal their features."



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performance of "William Tell" (1829). The directions give some hints as to the character of the original libretto. "A drawbridge is lowered, and the chorus trembles at the approach of Olmérik with Christiern. The chorus sings of the tyrant "loved by heaven," but "with an accent of shame and fear, as if their mouths refused to utter a wish that is so far from their hearts." There is a duet for the tyrant (bass) and Christiern (tenor),—a violent piece, loved by the Berlioz of 1828 because it was "dictated by the flames of hell," to use his own language. He found it "terribly frightful," and that "women would scream" when they heard it. There is a "ferocious" chorus, sung by the Fehmie Judges, "in a line facing the public and near the footlights." Here, as in the hair-raising duet, the three trombones are apart from the orchestra, and the drums are covered with thick cloth. Then there is this note of Berlioz: "No. 3, song of the murderer of Olmérik, who is hidden with his young son in the Black Forest, on a cold winter's night; the song is accompanied by moans of the north wind, and is often interrupted by the child's wail: 'Father, I am cold.' The father will always answer this complaint by reciting the *De Profundis*. Death of the two; arrival of monks who carry off the bodies; finale, chorus of folk, finishing in major with an explosion and the themes of the coda of the overture."

For a complete account of the wildly romantic libretto "*Lénor, ou les derniers Francs-Juges*," see Adolphe Boschot's "*La Jeunesse d'un Romantique*," volume first of his *Life of Berlioz*, pp. 243-251. This libretto did not seem absurd in the late twenties in Paris. Géricault had exhibited some years before his pictures "*Radeau de la Méduse*" and "*Chasseur à Cheval*"; the gentle bibliophile Charles Nodier had written plays—"Bertram, ou le Château de Saint-Aldobrand," in which Bertram, an iron soul, is susceptible to the sweet voice of a woman; also "*Le Vampire*," in which the curtain rises on a basaltic grotto, tombs, a sleeping woman "covered with her veil and her hair," bells in the night, opening tombs, and a dialogue between Ituriel the angel of the moon, and Oscar "the genius of marriages"; and in 1818 the actor Ballanche had declared that "classic genius is played out."

We have seen how fond Berlioz was of this work. He wrote to Ferrand after a concert of his works in the hall of the Conservatory on



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November 1, 1829: "Nothing, I swear to you, nothing is so 'terribly frightful' as my overture to 'Les Francs-Juges.' . . . It is a hymn to despair, but the most despairing despair that one can imagine, horrible and tender. Habeneck, who conducted my immense orchestra, is frightened to death by it. They have never seen anything so difficult; but it also appears that they do not find it bad, because they fell upon me after the end, not only with furious applause, but with cries almost as terrifying as those of my orchestra. O Ferrand, Ferrand, why are you not here? . . . I have made a bass drum solo pianissimo in 'Les Francs-Juges.' *Intonuere cavae gemitumque dededere cavernae.* Yes, it is frightful! All that my heart holds of rage and tenderness is in this overture. O Ferrand!"

And yet it is a curious fact that this overture was not one of the composer's parade-pieces in his concerts given in Germany, Austria, and Russia. The first performances in Germany were at Leipsic, November 7 (?) and 21 (?), 1836, at concerts of the Euterpe Society led by C. G. Müller.

The overture was published in 1834. It was arranged by Berlioz, with advice from Chopin, Benedict, and Eberwein, for the pianoforte, four hands, in January, 1836. A transcription for pianoforte, two hands, by Liszt was announced in January, 1846.

The overture is scored for two flutes (interchangeable with piccolos), two oboes, two clarinets, two bassoons, double bassoon, four horns, three trumpets, three trombones, two ophicleides, kettledrums, bass drum, cymbals, "at least 15 first violins, 15 second violins, 10 violas, 12 violoncellos, 9 double-basses."

The overture begins *Adagio sostenuto*, F minor, 2-2. After the introductory theme (violins) the famous passage in D-flat major for brass and bassoons is introduced. The second part of the overture, *Allegro assai*, 2-2, begins in F minor with a passionate theme. The second theme, in A-flat for violins, is in strong contrast. A writer asserted many years ago that this theme is what is called in Germany *eine Mordgeschichte*; that it closely resembles a German melody, "Heinrich schlief bei seiner neu Vermählten."\* There enters a striking ascending passage in half-notes for the bassoon, against the first theme in the strings and the second theme in the wood-wind. Soon follow singular pages with this introductory note: "Flutes and clarinets should be gently melancholy, while the strings, rude and savage, should not cover the flutes." There is a shuddering, long-continued tremolo of violas (later with violoncellos), pianissimo. Flutes and oboes sustain

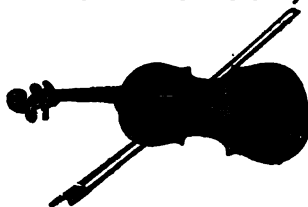
\*It is not at all probable that Berlioz knew this German tune when he wrote the overture. Adolphe Jullien says the phrase was taken from the second of the quintets for flute and strings written by Berlioz at his home before he went to Paris; that the theme had pleased his father, who was a severe critic of anything done by his son.

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chords against a persistently broken accompaniment of strings. Pianissimo blows on the bass drum. There is a return of the second theme in E-flat. A long crescendo, begun by the violoncellos, leads to a return of the second theme in F major. The ascending passage, at first given to bassoons, comes back with tremendous force (brass, wood-wind, first violins, violoncellos and double basses) with running counterpoint in second violins and violas.

This overture, dedicated "to my friend Girard," was played at a concert of the Philharmonic Society of New York on March 7, 1846. A. Boucher conducted. The programme was as follows: Kalliwoda, Symphony No. 1 (first time in America); Cherubini, "Ave Maria," sung by Julia Northall; Weber, Overture to "Euryanthe"; Mozart, "Dove sono," from "Le Nozze di Figaro," sung by Julia Northall; Mozart, Andante from the "Jupiter" Symphony; Fürstenau, Fifth Concerto for flute, Op. 52, played by J. A. Kyle; Berlioz, Overture, "Les Francs-Juges" (first time).

The first performance in Boston was at a concert of the Orchestral Union in Boston Music Hall on February 14, 1866. Carl Zerrahn conducted. The programme was as follows: Auber, Overture to "La Sirène"; Mendelssohn, "Scotch" Symphony; Johann Strauss, Waltz, "Morgenblätter"; Berlioz, Overture to "Les Francs-Juges"; Mozart, Turkish March, from a pianoforte sonata ("instrumented by T. Ryan").

The first performance of the overture at concerts of the Boston Symphony Orchestra was on December 6, 1902; Mr. Gericke conductor. Berlioz, Overture to "Les Francs-Juges"; Bach, Concerto in A minor, No. 1, for violin (Franz Kneisel violinist); Liszt, Symphonic Poem No. 2; "Tasso: Lament and Triumph"; Beethoven, "Eroica" Symphony.

\* \* \*

In a letter dated September 20, 1838, Berlioz named scenes from "Les Francs-Juges" that he had burned with other works. Later in his Memoirs he said: "My score was condemned to an obscurity from which it never emerged. Only the overture has seen the light. I have used here and there the best ideas of this opera and developed them in

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later compositions; the rest of it will probably meet the same fate or be burned."

M. Boschot is of the opinion that music from the second act of this opera was used by Berlioz for the "Scène aux Champs" in the "Symphonie Fantastique." M. Boschot insists that the famous "March to the Scaffold" in the same symphony was originally the "Marche lugubre" for the Fehmic judges going into the cavern in the third act of the opera. This statement provoked a bitter controversy between Messrs. Boschot and Tiersot. (See Boschot's "La Jeunesse d'un Romantique," pp. 249, 389, 394, 419, and "Un Romantique sous Louis Philippe," pp. 639-641; numbers of the *Ménestrel* during the summer of 1906; *Le Mercure Musical*, December, 1906.)

As for the "Révolution Grecque," it was converted in 1833 into a "Scène héroïque," a hymn in praise of Napoleon for exercises in the Place Vendôme, but it was not performed, for the police feared popular disturbance, as the festival might have been considered a manifestation against Louis Philippe and his ministers.

There were learned analyses of the overture to "Les Francs-Juges" written in Germany about seventy years ago. One analyst said: "The defendant led with bandaged eyes before the judges in a gloomy place at midnight to hear the terrible sentence. The criminal does not breathe; the bandage is removed; he trembles, a psychological fact, the truth of which no one can judge who has not observed a culprit before a tribunal or placed himself in a like position." (This reminds one of Artemus Ward's remark to the audience in a lecture at Egyptian Hall in London: "Those of you who have been in Newgate—") "He prays for mercy. The chorus thunders 'No!' At last, affrighted and exhausted, he succumbs."

\* \* \*

The following note was published some years ago in the *Pall Mall Gazette*:—

"Where did Sir Walter Scott obtain the romantic information about the Vehm-gericht, or Secret Tribunal, of Westphalia, of which he made such use in 'Anne of Geierstein' and his less-known play 'The House of Aspen'? I have just become possessed of a book which suggests an

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answer to this question under the title of 'Le Tribunal Secret,' a play published in Paris in the year 1791 by the 'ci-devant' Baron de Bock, which a pencil-note on the title-page informs me is a translation of a German work by one Benedikt Naubert. It is a rather tedious production, setting forth how Conrard de Sontheim has murdered Herman de Landsberg on his return from the wars for the love of his wife Mathilde, whom he promptly marries. To them comes on a visit Henry de Westhausen, a pattern of chivalry, and the former companion in arms of Conrard. He becomes initiated into the mysteries of the Secret Tribunal, and when he gets wind of Conrard's crime, fails to denounce it to the Court, as is his duty. Meanwhile, the Tribunal are already on the track of Conrard, being stirred up thereto by Zoller, chamberlain to the local magnate, out of private spite, as in the parallel case of Rudolph Donnerhugel and the Earl of Oxford. There is a great deal of summoning in solemn form after the manner of the novel, and two or three meetings of the Tribunal on the stage, where its President tries to save the accused, as in both novel and play. At length Henry appears before the Court, and stabs himself rather than suffer the penalty he has incurred, while Conrard, long since repentant, is poniarded by the assembled brethren in the presence of his wife and accomplice, Mathilde, to whom the President considerably remarks that the Tribunal does not judge women. Zoller may be accounted done for by the knowledge of the Tribunal of a crime that he has committed on his own account, and the President, who is also the Archbishop of Cologne, is so shocked at finding the company that he has got into, that he retires from the Presidentship, and announces his intention of taking care of Conrard's widow and child. The name of Von Eptingen, which is mentioned in the notes to 'Anne of Geierstein,' appears in the German play, and the Preliminary Notice by the Baron de Bock gives apparently from authentic sources most of the traditional information with regard to the once-dreaded Tribunal. As Sir Walter's introduction of 1831 makes it plain that 'my ingenious friend, Mr. Francis Palgrave,' wrote his essay on the subject after, and not before, the first appearance of 'Anne of Geierstein,' I have little doubt that we have here the source of the Shirra's inspiration."

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His first appearance with the Boston Symphony Orchestra in Boston was on February 16, 1907 (Brahms's Pianoforte Concerto, B-flat major,

\* The date January 3 in the Programme Book of February 16, 1907, is incorrect.

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No. 2, Op. 83). On November 28, 1908, he played here with the Boston Symphony Orchestra (Tschaikowsky's Concerto, No. 1, B-flat minor). He played at a Kneisel Quartet Concert, January 5, 1909 (Schubert's Pianoforte Trio in B-flat major), and gave recitals on January 6 and February 3 of that year. He married Miss Clara Clemens, and was busy for several years in Europe as pianist and orchestral conductor.

Returning to the United States in 1914 he played in Boston at a Kneisel Quartet Concert, December 1 (Mason's Pianoforte Quartet in A major, Op. 7,—first time here, and Brahms's Pianoforte Quartet in G minor, Op. 25). On December 12 he gave a concert with Mrs. Gabrilowitsch; on February 6, 1915, he gave a recital (sonatas by Beethoven, Chopin, Schubert, Glazounoff), and on March 28 he gave a concert with Mme. Matzenauer in Symphony Hall. On April 24, 1915, he played at a concert of the Boston Symphony Orchestra, Mozart's Concerto, in D minor (K. 466) and Weber's Concert Piece, Op. 79. On May 15, 1915, he gave a concert with Mr. Harold Bauer of music for two pianofortes. He gave a recital of music for clavecin and other predecessors of the pianoforte on October 23, 1915, the first of six historical recitals. The others were: November 5, Beethoven; November 28, Schubert, Weber, Schumann; December 18, Chopin; February 26, 1916, Brahms, Liszt; March 17, modern composers of all nations. On October 30, 1915, he played at a concert of the Boston Symphony Orchestra Chopin's Concerto in E minor. At a Kneisel Quartet Concert, January 4, 1916, Strauss's Pianoforte Quartet. He played with Mr. Bauer, March 26, 1916, music for two pianofortes. Recital on October 28, 1916.

On November 17, 1916, he played with the Boston Symphony Orchestra, Rachmaninoff's Second Concerto, Op. 18. Recitals December 1, 1916, February 10, 1917. Concert with Harold Bauer (music for

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two pianofortes), April 21, 1917. Concert with Miss May Peterson, January 13, 1918.

He has played these compositions of his own in Boston: Gavotte, D minor (January 2, 1901); Caprice-Burlesque (March 9, 1901); Petite Sérénade (March 22, 1901); Caprice-Burlesque—by request—(April 22, 1903); Thème varié, Op. 4 (November 17, 1906); Melody, E minor, Op. 8 (January 6, 1909).

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1915, October 30. Chopin's Concerto in E minor.

1916, November 17. Rachmaninoff's Second Concerto.

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(Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897.)

This concerto was performed for the first time at Budapest, from manuscript, November 9, 1881, when the composer was the pianist.\*

The first performance in Boston was at a concert of the Boston Symphony Orchestra, March 15, 1884, when B. J. Lang was the pianist.

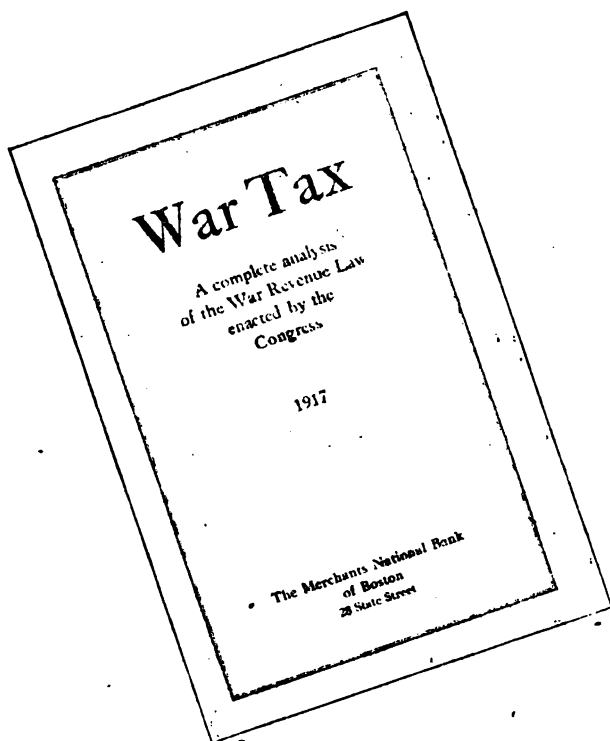
\* The statement made by Miss Florence May in her *Life of Brahms* (Vol. II, p. 194) that the first performance was at Stuttgart on November 22, 1881, is incorrect.

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The concerto has been played here at these concerts by Carl Baermann, March 20, 1886, December 8, 1888; Rafael Joseffy, January 18, 1896, December 31, 1904; Adele aus der Ohe, February 11, 1899; Ossip Gabrilowitsch, February 16, 1907; Harold Bauer, February 26, 1916; Carl Friedberg, March 23, 1917.

On April 8, 1878, Brahms in company with Dr. Billroth and Carl Goldmark made a journey to Italy. Goldmark, who went to Rome to be present at the last rehearsals of his opera "Die Königin von Saba,"—production was postponed until the next year on account of the illness of the leading soprano,—did not accompany his friends to Naples and Sicily. Returning to Pörtschach, Brahms sketched themes of the Concerto in B-flat major on the evening before his birthday; but he left the sketches, in which "he mirrored the Italian spring turning to summer," undeveloped.

His violin concerto originally contained a scherzo movement. Conferring with Joachim he omitted this movement. Mr. Max Kalbeck thinks that this Scherzo found a home in the second pianoforte concerto.

In March, 1881, Brahms started on a second journey in Italy, and visited Venice, Florence, Sienna, Orvieto, Rome, Naples, and Sicily. He returned to Vienna on his birthday of that year with his mind full of Italian scenes in spring-time and with thoughts of the pianoforte concerto inspired by the first visit. On May 22 he went to Pressbaum, near Vienna, and lived in the villa of Mme. Heingartner. In 1907 Orestes Ritter von Connevey, then the possessor of the villa, erected a monument to Brahms in the garden. A bronze bust stands on a stone pedestal, and an iron tablet bears this inscription: "Here in the summer of 1881 Johannes Brahms completed 'Nänie,' Op. 82, and the pianoforte concerto, Op. 83." Brahms was moved by the death of Anselm Feuerbach, the painter, to set music to Schiller's poem "Nänie," for chorus and orchestra.

Miss May says in her Life of Brahms that the manuscripts of "Nänie"

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and portions of the concerto were soon lent by Brahms to Dr. Billroth,\* "the concerto movements being handed to him with the words 'a few little pianoforte pieces.'" "It is always a delight to me," wrote Billroth, "when Brahms, after paying me a short visit, during which we have talked of indifferent things, takes a roll out of his great-coat pocket and says casually, 'Look at that and write me what you think of it.'"

Mr. Kalbeck, the exhaustive—one might add, the exhausting—biographer of Brahms, says that Elisabet von Herzogenberg was the first to know something about the existence of the concerto. In the Brahms-Herzogenberg Correspondence, edited by Kalbeck and translated into English by Hannah Bryant (New York, 1909), is a letter written by Brahms to Elisabet from Pressbaum, July 7, 1881. In it he says: "I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear I have worked this udder, which has always yielded good milk before, too often and too vigorously." In a footnote, Kalbeck says that the concerto was completed on July 7; on July 11 Brahms sent the whole of it to Billroth with the note: "I am sending you some small pianoforte pieces." In her answer Elisabet

\*Theodore Billroth, the eminent Viennese professor of surgery, was born at Bergen, on the island of Rügen, April 26, 1829. He died at Abazia, February 6, 1894. He was a thoroughly educated musician. His book "Wer ist Musikalisch?" was edited by Hanalick and published in Berlin in 1896.



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thanked Brahms for the news of "a tiny, tiny pianoforte *Konzertl* with a tiny, tiny *Scherzerl* and in B-flat—the true and tried B-flat." "*Scherzerl*," Mr. Kalbeck takes pains to inform us, "is the name given to the crusty ends of a long roll of bread in Vienna."

In a letter to Billroth accompanying the concerto, Brahms begged him not to show "the little pianoforte pieces" to any one and to return them as soon as possible; if they interested him, he would like a word about them. Billroth immediately wrote out his opinion. He praised the "musical music," rejoiced in the happy mood, said that the second concerto was to the first as the man to the youth, but he thought the "charming" Scherzo hardly in keeping with the simpler form of the first movement. This Allegro appassionato put between the Allegro non troppo and the Andante gave the concerto the form of a symphony. Indeed, Hanslick, Reimann, and others have described the concerto as "a symphony with pianoforte obbligato." But Brahms did not insert the Scherzo for the sake of symphonic form; he feared that without it the "Adagio mood" would dominate the work. Billroth, who afterwards wrote to Wilhelm Lübke that the Scherzo could be omitted without injury, for, interesting as it was, it was unnecessary, conferring with Brahms in the matter, received the answer that, as the first movement was so simple, there was need of a vigorous and passionate movement before the simple Andante.

The concerto was published in 1882 with the dedication to "his dear friend and teacher Eduard Marxsen." \* An edition for two pianofortes was also published in 1882. It was made by Brahms.

\* Marxsen was born on July 23, 1806, at Nienstedten near Altona. He died at Altona, November 18, 1887. He studied at Altona, Hamburg, and in 1830 at Vienna; then he made Hamburg his home and taught there. Brahms at the age of twelve began to study with him at Altona and made his first appearance as a pianist, November 20, 1847, at Hamburg. Marxsen received the title of Royal Music Director in 1875.

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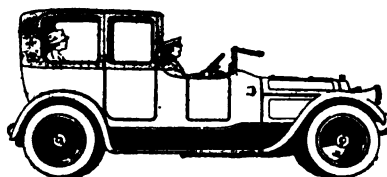
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At the first performance at Budapest in a Philharmonic concert in the Redouten Saal, the concerto followed, as second number, Cherubini's "Medea" overture. Brahms's Academic Festival overture and C minor symphony followed. They were new to Budapest. The composer conducted them. Alexander Erkel conducted the orchestra of the National Theatre in the performance of the concerto.

Brahms's friends in Vienna first knew the concerto in the version for two pianofortes played by Brahms and Brüll at Ehrbar's pianoforte establishment. The hearers were Billroth, Hanslick, Richter, and Kalbeck.

The concerto was played by Brahms at Stuttgart, November 22, 1881; at Zurich, December 6, 1881, when "Nänie," conducted by him, was performed for the first time; at Meiningen, November 27; at Berlin by him with the Meiningen orchestra led by Bülow; at Baden-Baden, December 16; at Breslau, December 20; at Vienna, December 26, where the success was dampened by the composer's "uneven and at times heavy performance." The concerto was heard in other cities: Kiel, Bremen, Hamburg, Münster, Utrecht, Frankfurt.

At Leipsic, January 1, 1882, the concerto was coolly received. Elisabeth von Herzogenberg sent Brahms the press notices. The *Musikalisches Wochenblatt*, friendly to Brahms, admitted that the attitude of the public towards Brahms's new compositions—the concerto and the two Rhapsodies, Op. 79—was rather apathetic. "One can hardly say that the *Gewandhäuser* showed any particular appreciation of their guest's importance in general, or his new work in particular." Elisabeth wrote: "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." When Hans von Bülow gave three concerts in Leipsic in March, 1882, with his Meiningen orchestra,

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he devoted two of them respectively to Beethoven and Brahms. The applause that followed the movements of Brahms's C minor symphony did not satisfy Bülow, who asked the orchestra to repeat the third movement. After the work was concluded, he addressed the audience: "He had," he said, "arranged the Brahms programme by express command of his Duke, who had desired that the Leipsic public should know how the symphony should be performed; also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1."

Brahms's last appearance as a conductor was at Eugen d'Albert's concert in Berlin, January 10, 1896. He then conducted his two pianoforte concertos and the Academic Festival overture.

\* \*

The accompaniment of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, and strings.

I. *Allegro non troppo*, B-flat major, 4-4. The movement opens with hints at the first theme. The horn gives out a phrase, which to Kalbeck is the awakening cry of Spring to cross the Alps, and to inspire the longing heart of the composer with a new romantic feeling. The pianoforte answers this phrase; there is another horn phrase with an answer. The wood-wind, strengthened later by strings, completes the period. Cadenza-like passage-work for the pianoforte alone follows. This leads to a tutti in which the first and second themes, also subsidiary themes, are exposed. A long and elaborate development comes with the repetition. The successive appearances of the various themes are interspersed with ornate passage-work. The free fantasia is also long and elaborate. It ends pianissimo with arpeggio effects for the pianoforte, and leads to the re-entrance of the first theme. The third section begins in about the same manner as the movement itself did, but the development adheres as a rule to the scheme laid out in the repetition portion of the first part. The Coda is in the shape of decrescendo



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passage-work with ornamental arpeggios for the pianoforte. A few fortissimo measures bring the close.

II. Allegro appassionato, D minor, 3-4. Miss May, having quoted Brahms's answer to Billroth, says: "If anything of the usual meaning of the word 'simple' is to be attached to its use here—i.e., something without complication and easy of comprehension—it must be said that the second movement of the concerto, in spite of its passionate character, is very much simpler than the first. Its plan, whilst containing points of originality, is perfectly symmetrical, and stands out in well-balanced proportions clearly evident to the imagination. The first movement, on the other hand, is extraordinarily difficult to grasp as a whole, partly on account of its great length, but still more from the ambiguity of the rôle assigned to the solo instrument on its entry after the first orchestral 'tutti.' . . . Brahms would almost seem . . . to have deliberately degraded the pianoforte from its legitimate position as dominant factor in its own domain. True, it enters with eight bars' quasi-improvisatory restatement of the principal theme, but it sinks immediately afterwards to occupy the subordinate rôle of the answering voice in a kind of antiphonal duet with the orchestra, which it imitates almost servilely, fragment by fragment, during a lengthy succession of bars. This method of treatment robs the solo, not only of its effect, but almost of its very *raison d'être*, and, by blurring the outline of the movement, is probably chiefly answerable for the sense of fatigue, to which even Billroth confessed, that most people feel after listening to a performance of the entire work."

The second movement is in the form of a Scherzo. A middle section

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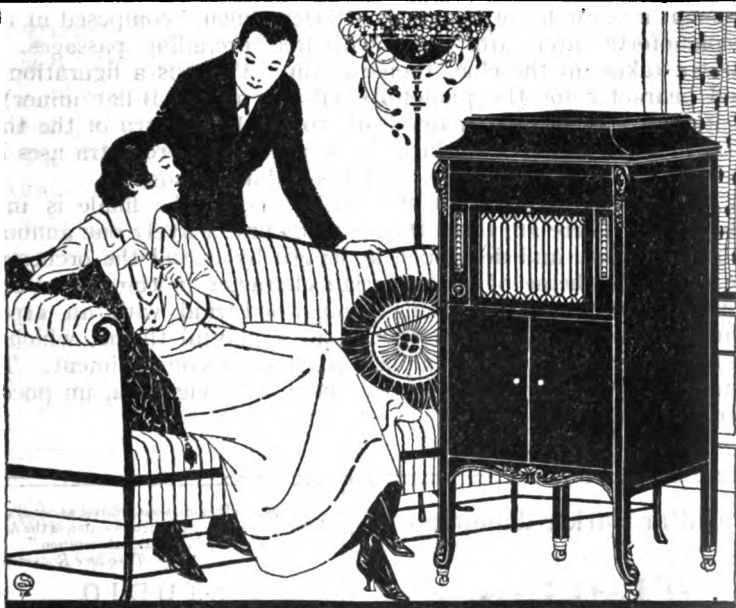
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in D major answers for the traditional Trio. The development is unusually long.

III. Andante, B-flat major, 6-4. The movement opens with the announcement and development of an expressive theme, sung first by a solo violoncello and then by first violins and bassoons. There is a resemblance between this theme and the melody of Brahms's song, "Immer leiser wird mein Schlummer"; but Kalbeck says that Brahms had no thought of quoting himself, for he did not know Lingg's poem until five years later and set music to it in 1886. (There is also in this movement a reminder of Brahms's "Todessehnen," composed in 1878.) The pianoforte enters afterwards with free preluding passages. The orchestra takes up the chief theme again. There is a figuration of a varied character for the pianoforte (B-flat major, B-flat minor). A transitional passage in B major leads to the last return of the theme, at first in B major and then in B-flat major. The orchestra uses it for the Coda, while the pianoforte has trills and arpeggios.

IV. Allegretto grazioso, B-flat major, 2-4. The finale is in full rondo form. There are three themes: the first a lively one announced by the pianoforte and developed at length by it and the orchestra; a more cantabile theme of a Hungarian character in thirds and sixths, given out alternately by strings and wood-wind with an arpeggio accompaniment for the pianoforte; and a playful theme, which first appears in the pianoforte with a pizzicato string accompaniment. These themes are developed elaborately. There is a long coda, *un poco più presto*.

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Tschaikowsky wrote to his friend Nadejda Filaretovna von Meck from Kamenka, on October 22, 1880: "You can imagine, dear friend, that recently my Muse has been very benevolent, when I tell you that I have written two long works very rapidly: a Festival Overture for the Exhibition and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth of enthusiasm; therefore it has no great artistic value. The Serenade, on the contrary, I wrote from an inward impulse; I felt it, and venture to hope that this work is not without artistic qualities." The overture was "The Year 1812," Op. 49, written for the consecration of the Cathedral of the Saviour, Moscow. Nicholas Rubinstein had requested it. "Nothing is more unpleasant to me," wrote Tschaikowsky to Mme. von Meck, "than the manufacturing of music for such occasions. . . . But I have not the courage to refuse."

On September 5, 1881, he wrote to Mme. von Meck from Kamenka: "I wish with all my heart you could hear my Serenade properly performed. It loses so much on the piano, and I think the middle movements—played by the violins—would win your sympathy. As regards

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the first and last movements you are right. They are merely a play of sounds, and do not touch the heart. The first movement is my homage to Mozart; it is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model. Do not laugh, dear, at my zeal in standing up for my latest creation. Perhaps my paternal feelings are so warm because it is the youngest child of my fancy." \*

The Serenade, dedicated to Constantin Albrecht, was performed for the first time at Moscow, January 28, 1882. Erdmannsdörfer conducted the performance.

There are references to the Serenade in other letters of Tchaikowsky. He heard a performance of it at Tiflis in April, 1886, at a concert of the Musical Society, by "a very poor, thin orchestra . . . to a public which was conspicuous by its absence. . . . I had certainly not expected to find my music so widely known in Tiflis. My operas are played oftener here than anywhere else, and I am pleased that 'Mazeppa' is such a great favorite." A concert consisting wholly of his works was given at Tiflis in his honor that month. Tchaikowsky conducted the Andante and Valse at a concert in Petrograd, March 17, 1887, when he appeared there for the first time as a concert conductor. The Serenade was performed at his first concert in Hamburg, January 22, 1888. The Elegia at Prague, February 19, 1888, and the whole Serenade, February 21; at Paris in February, 1888, played by Colonne's orchestra at the house of N. Benardaky, and at Châtelet concerts March 4 and 11; at a Philharmonic concert in London in March, 1888, when he made his first appearance there—"The Serenade pleased most, and I was recalled three times, which means a good deal from the reserved London

\* The translation of these letters is by Mrs. Rosa Newmarch.

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public. The Variations (from the Third Suite) were not so much liked, but all the same they elicited hearty applause."

The first performance of the Serenade in the United States was at a concert of the Symphony Society of New York, Dr. Leopold Damrosch conductor, January 23, 1885. The programme was as follows: Schubert, Allegro from the "Unfinished" Symphony; Liszt, "Jeanne d'Arc" (sung by Marianne Brandt); Schumann, Symphony in D minor, No. 4; Tschaikowsky, Serenade for strings; Wagner, Vorspiel und Liebestod from "Tristan und Isolde" (Marianne Brandt and orchestra).

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, October 13, 1888. The programme was as follows: Mendelssohn, "Sea-Calm and Prosperous Voyage" overture; Saint-Saëns, "Mon Cœur s'ouvre," from "Samson et Dalila,"—first time in Boston,—sung by Julie Moran-Wyman; Tschaikowsky, Serenade for strings; Songs: Goring Thomas, "Midi au Village" and "Ma Voisine,"—first time in Boston,—sung by Mme. Moran-Wyman; Raff, Symphony "Lenore."

The Serenade was played here by the Boston Symphony Orchestra, led by Mr. Paur, on October 14, 1893. This was Mr. Paur's first appearance as conductor of the Orchestra. The programme also included Beethoven's Fifth Symphony and the overture to "Tannhäuser."

I. Movement in the form of a Sonatina. Andante non troppo, 6-8, A minor. Allegro moderato, 6-8, C major. The Allegro, preceded and

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followed by the Andante, is practically in the traditional sonatina form; "an abridgment of the sonata-form with a shorter exposition and less elaborate working out." The second theme, G major, given to the first violins and the violas in octaves, rises to full force and leads back to the chief theme. The second theme then appears in the ruling tonality.

II. Valse: Moderato, Tempo di valse, 3-4, G major. Mr. Apthorp found that the melody has "something of the Spanish character, a quality which is, however, not additionally emphasized by any essentially Spanish rhythm in the accompaniment."

III. Elegia: Larghetto elegiaco, 3-4, D major. There are two motives. The second, poco più animato, is accompanied by triplets pizzicati. After the climax a cadenza for first violins brings in the return of the first theme. In the Coda the second motive is used, but the first brings the end.

IV. Finale. Tema Russo. Andante, 2-4. Allegro con spirito, 2-4. C major. The theme of the Andante is given to the first violins. In the Allegro two subjects are employed: the first of a jig-like nature; the second is given to the violoncellos. After a general pause violoncellos and double-basses have the theme of the introduction to the first movement, *fff*, Molto meno mosso, marcatisimo. Thus a relationship between this theme and the chief theme of the final Allegro is shown.

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Rhapsodie, Op. 79, No. 1		Barcarolle, G major	Rubinstein
Etude, C minor	} . . . . . Chopin	Etude, C major	
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Sonata, G minor . . . . .	Schumann	Concert Etude, F minor . . . . .	List
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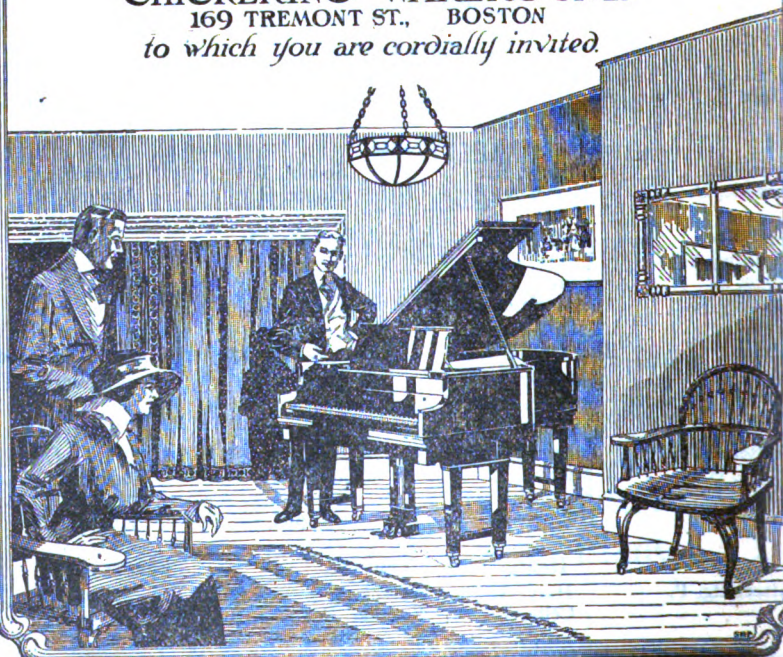
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SATURDAY EVENING, JANUARY 26, at 8 o'clock

---

Haydn . . . . . Symphony in G major, "The Surprise" (B. & H. No. 6)

- I. Adagio: Vivace assai.
- II. Andante.
- III. Menuetto.
- IV. Allegro di molto.

Mozart . . . . . Symphony in G minor (K. 550)

- I. Allegro molto.
  - II. Andante.
  - III. Menuetto: Trio.
  - IV. Finale: Allegro assai.
- 

Beethoven . . . . . Symphony No. 1, in C major, Op. 21

- I. Adagio molto; Allegro con brio.
  - II. Andante cantabile con moto.
  - III. Menuetto: Allegro molto e vivace; Trio.
  - IV. Finale: Adagio; Allegro molto e vivace.
- 

There will be an intermission of ten minutes after the Mozart symphony

---

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**SYMPHONY IN G MAJOR, "THE SURPRISE" (B. & H. No. 6).**

**JOSEF HAYDN**

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony, known as "The Surprise" and in Germany as the symphony "with the drum-stroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf and Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened "the surprise"—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger, in his *Life of Haydn* (1810), contradicts the story that Haydn introduced these crashes to arouse the English women from

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sleep. Haydn also contradicted it, and said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravo's,' but enthusiasm rose to its highest pitch after the Andante with the drum stroke. '*Ancoral ancoral*' was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, p. 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

\* \* \*

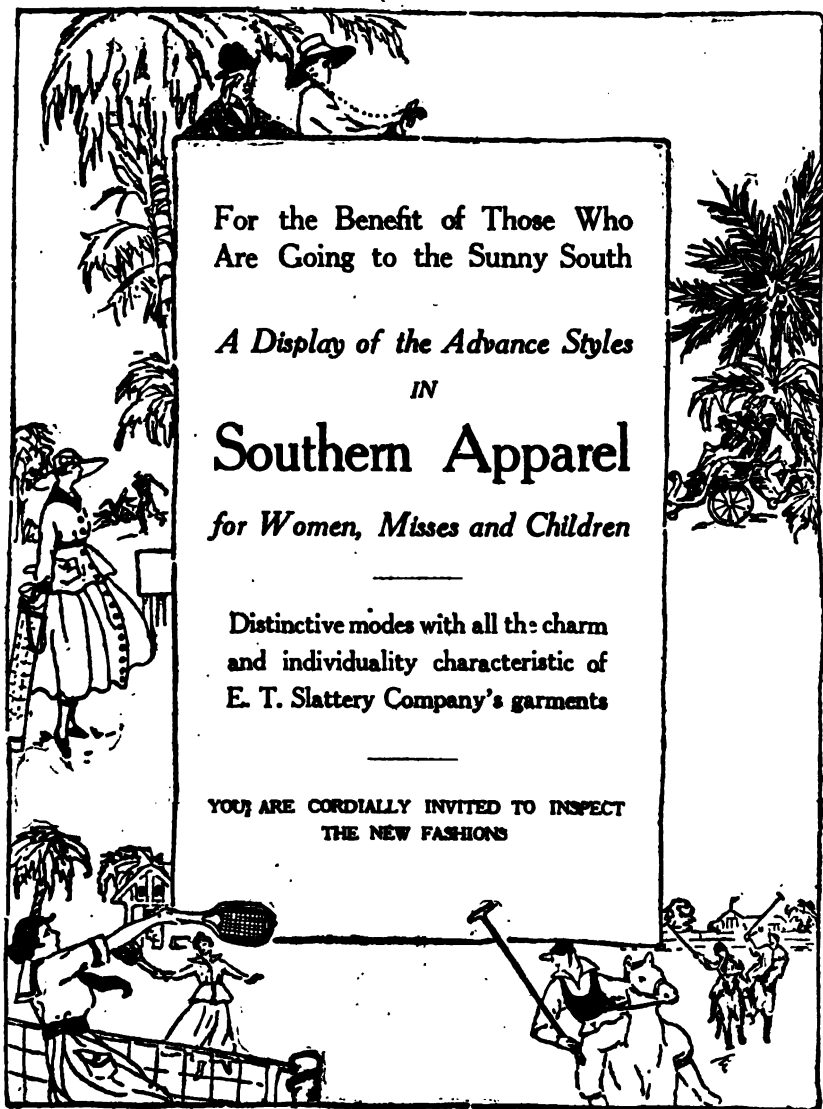
The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:—

With eagerness the husbandman  
His tilling work begins;  
In furrows long he whistling walks  
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802-1803), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)



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The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.\* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes, and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

\* \* \*

Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland—an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden be-

\*William Foster Apthorp said that, when Julien visited Boston with his famous orchestra in 1833-34, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."



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queathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the "Hamburger" house in which Beethoven also once lived, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra;

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and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November 25, he died in his own house, as the result of a fall from his horse\* in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London towards the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

\*Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Riga, expressing his grief, "as he was a noble man whom I remember from my childhood."

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(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant



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with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for



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their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism

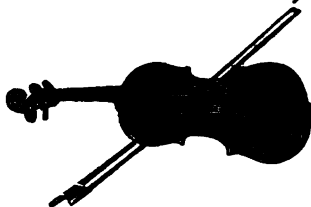
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lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

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The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterwards said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

He also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were

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by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print "Symphonie von Wranitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it should be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were "unpublished." The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one, in D, was performed in Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself. The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

The Symphony in G minor was played in Boston on December 21, 1850, from a score presented by Mr. C. C. Perkins at a concert in Tremont Temple of the Boston Musical Fund Society, the "second Grand Concert for the Establishment of a Charitable Fund." Mr. G. J. Webb conducted. The other pieces were "Grand Overture, Leonora," by Beethoven; the overture to "Stradella," by Flotow; excerpts from Hummel's Septet, played by Messrs. H. Perabeau, C. Guenther, T. Ryan, H. Fries, E. Lehmann, W. Fries, and A. Stein. Mme. Minna Müller sang for the first time in Boston,—an aria from "Lucia," Schubert's "Wanderer," and a "German National Song." Mr. J. E. Goodson,\* "from London," made his "fist [*sic*] appearance in Amer-

\*Mr. Goodson was appointed conductor of the Handel and Haydn Society on August 15, 1851. Mr. John S. Dwight described him in his History of the Handel and Haydn Society as an accomplished musician and organist. "a thinking man, too, with mind much occupied in philosophical and social questions. We have the impression that he stayed not longer than a year or two in Boston, and then sought his fortune in the West."

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ica," and played two organ fugues by J. S. Baché (*sic*), one in "F sharp mi" and one in E major ("Mozart's favorite").

The latest performance here at a concert of the Boston Symphony Orchestra was on March 6, 1915.

The symphony was scored originally for [one] flute, two oboes, two bassoons, two horns, and strings. Mozart added later two clarinet parts. Köchel says that Mozart wrote a score for the oboes and clarinets on special pages, as the original parts for the oboes were necessarily changed by the addition of the clarinets. In connection with this a note by William Foster Apthorp is of interest: "The first score has generally been used for performances of the symphony all over the world. The second, or *Nachschrift*, was for years in the possession of Johannes Brahms, who, for some reason or other, persistently refused to allow it to be published, or to go out of his hands. It is now published and will be used at this concert"\* (December 29, 1900).

The first movement, Allegro molto, in G minor, 4-4, begins immediately with the exposition of the first theme; the melody is sung by the first and second violins in octaves over a simple accompaniment in the other strings.† The theme is sixteen measures long and ends on the dominant. The orchestra concludes it in four measures, and

\*By some means Mr. Theodore Thomas succeeded in procuring a copy of the *Nachschrift*, perhaps before it came into Brahms's possession. At all events, he has used it exhaustively at his concerts in this country for the last twenty or twenty-five years.—W. F. A.

†An anecdote is told of one of Liszt's concerts in Munich, in the days when he still appeared in public as a pianist. He had just played his own matchless transcription of Beethoven's Pastoral Symphony as only he could play it. It should be remembered that the Pastoral, though homely enough in its thematic material and generally simple in its development and working-out, is, as a piece of orchestration, one of Beethoven's most complicated scores; it thus presents quite peculiar difficulties to the pianoforte transcriber, difficulties which Liszt has conquered in a way that can only be called marvellous. After Liszt had played it at the concert in question, Franz Lachner stepped up to him in the green room and said: "You are a perfect magician! Think of playing literally everything in the second movement and with only ten fingers! But I can tell you one thing even you can't play with all your magicianship." "What's that?" asked Liszt. "The first sixteen measures of Mozart's little G minor Symphony, simple as they are." Liszt thought a moment, and then said with a laugh: "I think you are right; I should need a third hand. I should need both my hands for the accompaniment alone, with that viola-figure in it!"—W. F. A.

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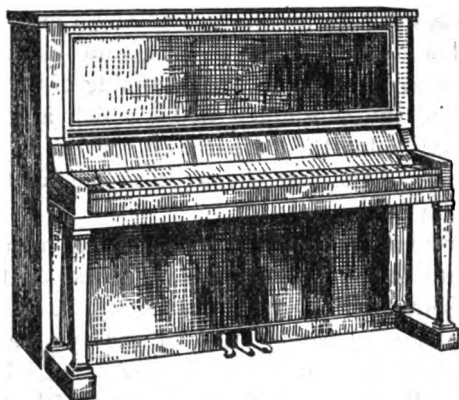
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the first eight measures of the theme are repeated by the strings with sustained harmonies in oboes and bassoons. There is a modulation to B-flat major. The subsidiary theme is of an energetic character. The second theme is in B-flat major and of a plaintive nature. The first part is repeated. The free fantasia begins with the first theme, now in the remote key of F-sharp minor, and this theme now has various appearances. The development is long and elaborate. Especially noteworthy is the combination of the beginning of the first motive with the second half of the subsidiary theme, which is now played *legato* by the wood-wind; also the preparation for the repetition with the surprising entrance of the first theme; also the treatment of the first theme in imitation at the end.

The second movement is an Andante, E-flat major, 6-8, and it is also in the sonata form. Reimann is reminded by the mood of this movement of a sentence in a letter written by Mozart to his father in 1787, a year before the composition of the symphony: "As death, rightly considered, is the true purpose of our life, I have since a year or two made myself so thoroughly acquainted with this true and best friend of man that his picture no longer frightens me; it brings much that is reassuring and comforting." The chief theme is hardly a continuous melodic song. It begins in the violas with a rhythmic figure, which is imitated by the second violins, then by the first. The true melody lies somewhat hidden in the basses, and in the repetition of the first eight measures is sung elegiacally by the first violins. Some find reminiscences of passages in Tamino's "Picture" aria, "Ich fühle," in "The Magic Flute," and in Ilia's aria, "Se il padre perdei," in "Idomeneo." The second theme is in B-flat major, and it consists chiefly of passage-work, in which "the little fluttering figure" of the accompaniment of the concluding period of the first theme, assumes



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thematic importance. The free fantasia is short. Energetic modulations in chromatic ascension lead to a half-cadence, when the first rhythmic motive appears in the bassoons, accompanied by sighs of wood-wind instruments and figuration in the strings. This leads to the repetition.

The third movement, Menuetto: Allegro in G minor, 3-4, is stern and contrapuntal. The trio, in G major, is light and simple.

The finale: Allegro assai, in G minor, 4-4, begins in an earnest, almost passionate mood, which is maintained to the entrance of a cantabile second theme in B-flat major, sung first by the strings, then by the wood-wind. In the repetition of this theme there is a characteristic and melancholy variation in the first violins. The free fantasia is an elaborate development of the first theme in imitative counterpoint. The third part is practically a repetition of the first, although the second theme is in G minor, not, as might be expected, in G major.

Commentators have pointed out the fact that the first seven notes of the scherzo theme in Beethoven's Fifth Symphony are identical with the corresponding notes of the first theme of this finale, save that the key is different; but the rhythm is so different that detection of any similarity is not easy for the ear.

\* \* \*

The symphony, it is said, was the successor of the old suite. It should not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and suite. The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

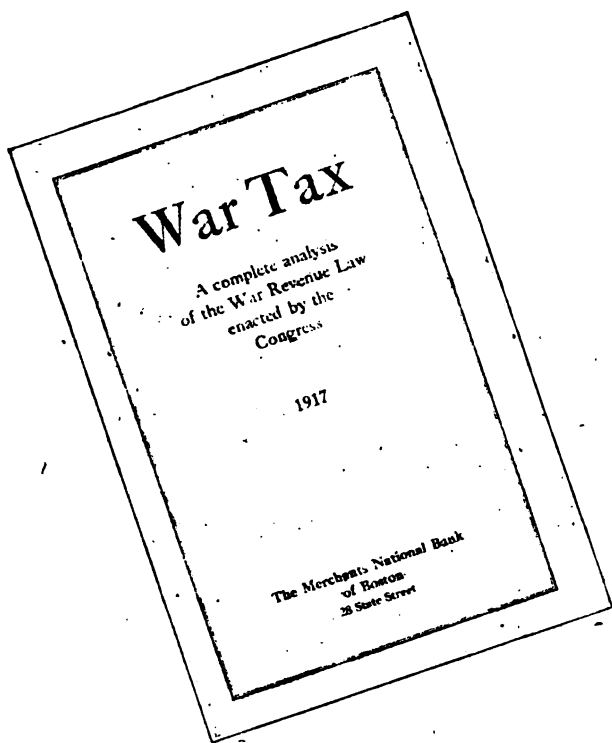
Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air.

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Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.\*

It is often stated loosely, and with the air of Macaulay and his "every school-boy knows," that the minuet was introduced into the symphony by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754; but just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg Matthias Monn,† whose symphony in D major, composed before 1740, with a minuet, is now in the Vienna Court Library.

There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761-1805) wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mode, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an

\*For interesting remarks concerning the infancy of the symphony, especially at Vienna, see "Mozart's Jugendsinfonien," by Detlef Schultz (Leipzig, 1900).

†Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. III. (Leipzig, 1813).

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aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. And in England the minuet was a formal function. Austin Leigh, commenting on the proposed revival of this eighteenth-century dance, said: "It was not every one who felt qualified to make this public exhibition, and those ladies who intended to dance minuets used to distinguish themselves by wearing a particular kind of lappet on their head-dress. I have heard also of another curious proof of the respect in which this dance was held. Gloves immaculately clean were considered requisite for its due performance, while gloves a little soiled were thought good enough for a country dance; and accordingly some prudent ladies provided themselves with two pairs for their several purposes."

Mozart's "Prague" symphony in D major (1786) is without a minuet. So is the symphony in G major (1783).

For a discussion of the minuet in the early symphonies see Detlef Schnltz's "Mozarts Jugendsinfonien" (Leipsic, 1900). For the influence of Schobert over Mozart see "Mozart," by T. de Wyzewa and G. de Saint-Foix (Paris, 1912), Vol. I., pp. 65-80. Schobert gave to the trios of a minuet a capricious character, or one of reverie, by repeating constantly a little theme with diverse modulations; but in the choice of a subject, light, melancholy, almost mysterious, the young Mozart knew no model.

\* \*

The early symphonies followed, as a rule, the formal principles of

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the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659-1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

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\* \*

Sir Charles Stanford in "A History of Music" by Stanford and Forsyth (New York, 1916) has this to say about Mozart:—

"It is a curious commentary on the subtle character of Mozart's creations that almost every music lover only reaches the point of adequate appreciation of his work, when his judgment has become matured. When one is a child, he speaks as a child; but when one is old, he puts away childish things, or rather, what we once imagined to be childish turns out to be nature. His simplicity of expression is so perfect that it gains with repetition. It is not the simplicity of a superficial or vapid mind, but the natural expression of a highly trained and deeply sensitive one. The harmonic effects are never calculated even when they are most surprising, as in the Introduction to the C major Quartet, or the slow movement of that in E-flat. The ingenuity of his canonic devices is so concealed that an ignoramus can appreciate the music for itself without any idea of the complexity within. He wrote perfectly for the orchestra, but no less so for the human voice, and never crushed the latter with the former. He reached a point in symphonic work, with his last four works in that form, which has never been excelled within its own limits, although Beethoven climbed greater and larger heights when he enlarged frontiers which gave his predecessor sufficient room: but any observant eye can see in the E-flat symphony the prototype of the Eroica. The string quartets are unsurpassable for workmanship, for charm, and for perfection of instrumental treatment. The most sympathetic, lovable, generous of composers, he richly deserved the recorded tribute of his brother Freemasons, '*Orpheum vix superavit.*'"

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(From the *Daily Telegraph*, London, August 18, 1917.)

Filangi was an expert on the mouth-organ. Indeed, he was more than that. He was the Kreisler, the Kubelik, nay, even the very Paganini of that humble instrument. Our Tommies are no mean performers, but none that I have heard can equal the ease and grace of his roulades and fioritura. His name, by the way, is the Samoan version of Frank, and the "ng" is pronounced hard, as in "singer." So that all and sundry might know him, he wore it tattooed on his left fore-arm. It is true that the tattooist, either through inadvertence or through ignorance of the first principles of orthography, had printed it backwards, but that made no difference. His identity was, at any rate, firmly established.

It was owing partly to his prowess as a musician and partly to his skill as an orator that we decided to take him with us when Kulisse would a-wooing go, and we made up a small party to help him to win his bride. For the desire for a mate had entered into the soul of Kulisse, scion of an ancient race, and he had cast affectionate eyes on Fua Esse, Flower of the Mummy Apple, the Taupo of a charming little village on the southern side of the island of Upolu. Now, to win a Taupo as one's mate is no easy matter. She is, to begin with, a damsel of pedigree, and nowhere is pedigree more highly prized than in Samoa. She is the head girl of the village; she entertains the guests, and, if you are an honored visitor, she sits, cross-legged, on the floor by your side at meals, and selects your portion of the sucking pig with her own fair fingers. It is she, too, who makes the chief's kava, the universal drink of the southern seas, which looks like muddy water, but has a bite in it that is most pleasing to the palate. He who would take a Taupo to wife, therefore, must possess unusually high qualifications, and in no case was this more necessary than in that of Fua Esse. For she was the veritable prima donna of the island. Her fame as a singer was known far and wide, while as a dancer she had no rival in a country where that art is very highly cultivated indeed.

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So Filangi's accomplishments gave him a right to a place in the party that sallied forth from Apia in the motor-boat belonging to the Scottish trader Kedugalassi, which is the nearest that a Samoan can get to Douglas. It was not at all a good motorboat. It had begun life as a sailing-boat, and, in its old age, had been cut in half, lengthened, and converted by the introduction of a second-hand engine which had been lying on a wharf for eighteen months, and with which every one else had resolutely—and rightly—refused to have anything whatever to do. Moreover, the genius who was responsible for these changes had thoughtfully placed the exhaust below the waterline, so that whenever the engine backfired it sucked the water up into its vitals, stopped, and refused to start again. As it generally performed this trick just outside the most dangerous place in the reef, Kulisse's courtship might easily have come to an untimely end, had it not been that the mast had been left standing, so that it was possible to sail when the engine failed.

We will pass over the formalities that preluded our advent to the village, the speeches that Filangi sent on in advance in his capacity of orator, made to the elders in explanation of our mission, and the gracious messages that they returned by him. Suffice it to say that Kulisse's suit was not regarded with disfavor, and we were informed that the guest-house was being made ready for us. Not that the guest-house, an important feature of every Samoan village, needs much making ready. It is a long oval in shape, and consists merely of a large thatched roof, supported on a number of pillars, between which are hung blinds woven of palm leaves, that can be raised or lowered at will. Save in very wet or windy weather they are left raised night and day, so of privacy there is none. There are no chairs, no tables, and no beds. You sit, eat, and sleep on the floor, and as that consists of a thin mat stretched over pebbles of volcanic lava it is not a comfortable couch. Only a mosquito net separates you from your fellows, be they white or be they copper-colored, for it is the Samoan's habit to share practically everything in common, except the possessions of the chief, and to come to sleep in the same room as his guests strikes him as being the most natural thing in the world. Fortunately, his cleanliness is above suspicion.



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It was here that Fua Esse, accompanied by her attendant maidens and a couple of the elderly duennes, whose duty it is to keep constant watch and ward over a Taupo, duly received us, with all those formalities of the kava bowl which play so important a part in Samoan etiquette. She was a very pretty girl of about seventeen, with a light copper skin and jet black hair, in which was tucked a blossom of the scarlet hibiscus. Unlike most of her companions, who wore cheap, flimsy overalls; obviously made in Germany, she was dressed in a low-necked, short-sleeved tunic and skirt of soft native tapa cloth, and who will blame Kulisse if he found in her a very desirable mate? The ceremony of the kava over, Fua Esse arose to dance. She needed no pressing, for the Samoan is never so happy as when indulging in the delights of song and the "siva-siva," which covers all the native forms of dancing, and they are many. Thanks to a fruitful earth, which provides him with the yams and bananas that are practically all that he needs at a minimum of trouble, he has plenty of spare time on his hands, and he devotes most of it to singing and dancing. Samoans will dance through the day, and will get up in the middle of the night to dance again. Times and seasons mean nothing to them. A Scottish doctor who was of our party aroused infinite mirth by asking the company at what time they went to bed. For your true Samoan goes to bed when he feels sleepy and gets up when he is rested. Bedtime is, so to speak, a movable feast. It may be eleven o'clock in the morning, or four in the afternoon, or ten at night. It is a matter of perfect indifference to him. All that he wants is to do the thing that he feels inclined to do at the time when he feels inclined to do it. It is rather disturbing to the European, who is just dropping off into a fitful slumber on the hard floor, to be awakened by a party under the next mosquito net embarking on an interminable song of love and warfare, but to the native mind it is the most natural thing in the world to do.

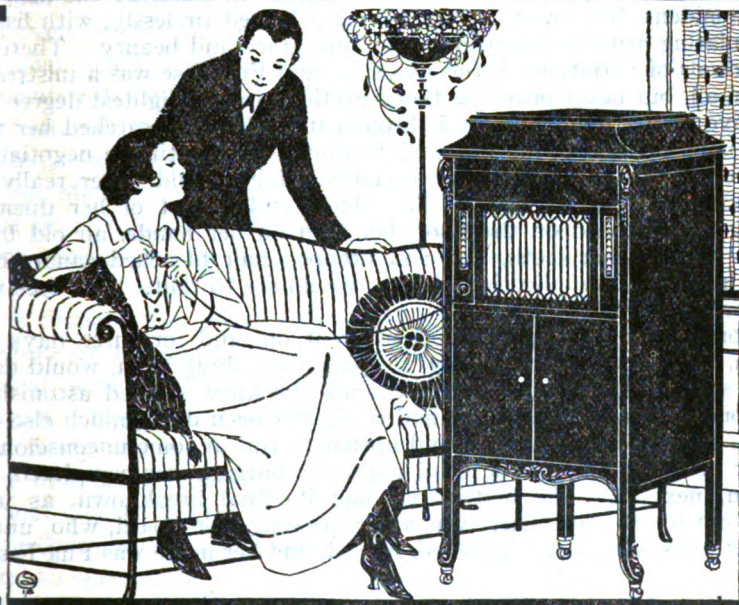
With so much practice, it may naturally be inferred that the Samoans are excellent dancers, and that she who excels her fellows must be very accomplished indeed. And so it certainly was with Fua Esse. The Samoans have no native instruments, save for the big wooden drums, hollowed out of tree trunks, which once summoned the warriors to battle, but are now put to the more peaceful purpose of calling the children to school. Her accompaniment was occasionally supplied by Filangi on his mouth-organ, but for the most part his time was occupied in arguing with the heads of the village as to the precise number of fine mats that were to form her dowry. So she was accompanied chiefly by the voices of the singers and the clapping of their hands. The Samoans have not such good voices as the fuller-throated Tongans, but they are nightingales compared with the Figians, whose singing is apt to set every nerve on edge. As is the case with a great deal of

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island music, a soloist first took up the tale with a long, rhythmic native air, full of turns, embroideries, and oramentations. When he had sung a few bars, in burst the chorus in four-part harmony, supplementing with their eulogies the story that he was telling of the heroic deeds of their ancestors, who, having first slain their enemies, had subsequently eaten them, not, be it said, from a cannibalistic love of human flesh, but because tradition had it that he who ate his enemy assimilated his strength, and became twice the man he was.

To this accompaniment Fua Esse, assisted at times by the men and the maidens, but always *facile princeps*, danced tirelessly, with lissom, undulating arms and gestures of infinite grace and beauty. There are hundreds of variations of the siva-siva, and Fua Esse was a mistress of them all, but never once was there anything in the slightest degree suggestive in her dancing. And through it all Kulisse watched her with ravenous eyes, knowing full well, however, that until the negotiations proceeding in another hut were concluded he would never really get a moment alone with her. The oldest and ugliest of her duennas, lying outstretched on the floor, her chin on her hands, an old briar-pipe between her teeth, her close-cropped hair bleached canary-color by the frequent application of lime, would see to that. Her eyes were never off Fua Esse either.

For three days the negotiations went on, and for three days Fua Esse, when she was not eating, sleeping, or making kava, would dance and sing. The number of movements she knew seemed astonishing, till one remembered that she had really not been doing much else ever since she had been able to stand upright. But at some unconscionable hour in the middle of the third night the bargain was completed, and when, next day, the motor-boat had its final breakdown, as usual just outside the reef, there was a new passenger on board, who, unused to its ways, was very frightened, indeed, and her name was Fua Esse.

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(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794-95). It is probable that Beethoven meditated a symphony in C minor. There are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung*, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the allegro molto in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn. A symphony thought by a few to have been composed at Bonn was found at Jena by Professor Fritz Stein and performed there January 17, 1910. The Boston Symphony Orchestra played it in Boston on December 30, 1911.

The first performance was at a concert given by Beethoven at the National Court Theatre, "next the Burg," Vienna, of April 2, 1800. The programme was a formidable one:—

1. Grand symphony by the late Chapelmaster Mozart.
2. Aria from Haydn's "Creation," sung by Miss Saal.\*

\* Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydn's "Creation" and "Seasons." In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.

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5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.
6. Improvisation by Beethoven on Haydn's "Emperor's Hymn."
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.\* The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make?" The septet gained

\*Paul Wranitzky (or Wranczyk), violinist, composer, conductor, was born at Neureisch, in Moravia, in 1756; and he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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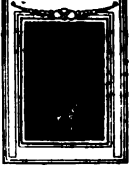
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quickly such popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, was thus entitled: "1<sup>re</sup> Grande Symphonie en Ut Majeur (C dur) de Louis van Beethoven. Œuvre XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 19, the Pianoforte Sonata, Op. 22, and the symphony, for seventy ducats, about \$140, and he offered the symphony alone for about \$50. He wrote to the publisher: "You will perhaps be astonished, that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think that a symphony will not sell so well as a sonata, although it should surely be worth more."

This symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

\* \* \*

Berlioz wrote concerning it as follows: "This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer of 'Don Giovanni'; but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures, which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little distinction of style. By means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised

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to find it here, because it had been so often employed in several overtures to French operas. The andante contains an accompaniment of drums, *piano*, which appears to-day rather ordinary, yet we recognize in it a hint at striking effects produced later by Beethoven with the aid of this instrument, which is seldom or badly employed as a rule by his predecessors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means of which the composer has succeeded in being ingenious and piquant. The scherzo is the first-born of the family of charming badinages or scherzi, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This scherzo is of exquisite freshness, lightness, and grace. It is the one truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and sometimes mean and shabby, as in the final rondo, which is musically childish. In a word, this is not Beethoven."

This judgment of Berlioz has been vigorously combated by all fetishists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, finds that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Oulibicheff, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony,—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the allegro con brio with its subsidiary theme and jubilant sequel recalls irresistibly Mozart's "Jupiter"; "but the passage *pp* by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!" He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in

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more than one page of the andante. The trio of the scherzo is an example of Beethoven's "tone-painting." The introduction of the finale is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combats the idea that the Symphony in C major is a weak imitation of symphonies by Haydn and Mozart or a happy blending of the styles of the two composers. "This is equivalent to the useless statement of a fact that every one knows, viz.: Beethoven is their immediate successor in the history of the symphony. . . . The general structure of the first symphony of Beethoven is regular and nothing more. It does not recall the type of Haydn or of Mozart any more than that of other symphonic composers who preceded them or of the composers of instrumental music who were the origin of the symphonists. Except in the Minuet, the nature of the melodic ideas has nothing in common with Haydn, and very little with Mozart. From the chord of the dominant seventh with which the Introduction begins to a few measures which precede the Finale, there are numerous innovations of detail introduced by Beethoven, if he be compared not only with Haydn but also with Mozart. And so one may lay much stress on these innovations—which would be a mistake—and arrive at the conclusion that the first symphony is a production of Beethoven's genius, independent of preceding works; or, one may wish to preserve the connection and relationship, and in this case it is not necessary to confine one's self to Haydn and Mozart, but there should be a going back to the Italian instrumental music of the second half of the seventeenth century, to Corelli's 'Concerti grossi' and Sammartini's symphonies. Thus one can arrive at an exact judgment by saying that the first symphony is a natural derivation from the works of those who first formed the models of instrumental music; that the first symphony composed by Beethoven seems to be a *résumé* of the past rather than an original production of his genius."

\* \*

I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4. The adagio begins in an unexpected fashion with the chord of the dominant seventh in F major, attacked strongly and followed by the chord of F major. The second measure is in the key of C major, but the third modulates directly to G major. The tonality of the movement is at last established, and the introduction soon leads to the main body of the movement.

II. Andante cantabile con moto, F major, 3-8. The first theme, played by the second violins, is used for canonic imitation. A second theme is played by the strings, as in response to the first.

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III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibicheff says that Beethoven, in order to reveal himself, waited for the minuet. "The rhythmic movement is changed into that of a scherzo after the manner instituted by the composer in his first sonatas." It begins with a scale in G, and the rhythm is like unto that of the scherzo of the Seventh Symphony. A second phrase, which modulates into B-flat minor, follows immediately, and soon brings the repetition of the first theme, this time for full orchestra. The trio was certainly original at the period. Wind instruments give repeatedly the chord of C major. Violins reply with a rapid figure. This dialogue lasts for several measures; it is repeated; then there is a new dialogue between the same groups, but in the tonality of the dominant.

IV. Finale: there is a very short introduction, adagio, C major, 2-4. The first theme of the following allegro molto e vivace, C major, 2-4, is reproduced almost exactly from the sketch of 1795 that has already been mentioned.

\* \* \*

The first performance of this symphony at Leipsic was in the Gewandhaus, November 26, 1801. It was then described by a critic as "confused explosions of the outrageous effrontery of a young man." Played again at Vienna in 1805 at banker von Würth's, it was described as "a masterly production. All the instruments are well employed in it, and they conceal an extraordinary richness of amiable ideas." The critic praised the clearness and order of the work. Five years later the symphony was pronounced in Vienna to be "more amiable" than the Second. When Spohr conducted it in 1810 at a music festival at Frankenhausen, the trio of the minuet made the most marked impression. The Philharmonic Society of London performed the symphony probably in 1813, the year of the establishment of the society. It was not the custom then in London to number a symphony on a programme. At the concerts that year Salomon was "the leader," and Clementi was "at the piano" with the score. Not until Spohr came to a Philharmonic rehearsal June 19, 1820, was a baton used in London by a conductor. Spohr then stood at a separate desk. Some of the directors objected, but after that date no one sat "at the piano" with the score of a symphony or an overture.

The first performance in Paris was on February 22, 1807, at a public exhibition of Conservatory pupils. The *Décade philosophique* said of it: "This symphony by Beethoven is of a very different nature [from one by Haydn that was also performed]. The style is clear, brilliant, lively." Fétis said in the *Revue musicale* of April 16, 1831: "The first symphony of Beethoven was played in Paris about 1808. There

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### **Boston Symphony Orchestra's** PROGRAMME BOOKS

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were then only a few and young musicians who dared to speak in favor of this 'baroque' music, as it was then called; and yet the difference between that symphony and those written by Beethoven later is great. His genius had not yet frankly revealed its individuality; he was still under the influence of Mozart; there are rays of light in it that disclose what he would be in the future, but he modelled himself after the great man whose works he passionately loved. This symphony and the second in D major were the only ones by Beethoven that were heard in France for twenty years." The First Symphony was not played at a concert of the Société des Concerts du Conservatoire until May 9, 1830. *Le Courrier de l'Europe et des Spectacles* reviewed a performance of this symphony at Paris in 1810: "The beautiful trio of oboe, clarinet, and bassoon in the last allegro will always be applauded." The reference was probably to the trio of the scherzo. "This symphony, rich in harmony and full of delicious and well-contrasted motives, which are varied and distributed in the happiest manner, awakened hearty applause. This work of a great man is the model presented to the pupils of a great school." The performance was at an exhibition of Conservatory pupils, and some of the hearers who had heard the symphony played at Vienna said that the performance by the Paris Conservatory pupils was far better. On the other hand, Cambini and Garaudé of the *Tablettes de Polymnie* (March, 1810) were alarmed by the "astonishing success" of Beethoven's works, which were "a danger to musical art; the contagion of Germanic harmony has reached the present school of composition formed at the Conservatory. It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

J. G. Prod'homme gives these dates of first performances of the Symphony in C major: Spain, Madrid, 1864, in the salon of the Conservatory, directed by Jesus de Monasterio; Russia, Moscow, 1863.

The symphony was played in Boston in the season of 1840-41. The last performance at a concert of the Boston Symphony Orchestra was on April 8, 1916.

**TSCHAIKOWSKY'S SERENADE:** The programme book of January 18-19, 1918, stated that the Valse in Tschaiikowsky's Serenade would not be played at the concerts of the said dates. The decision to play the Valse was made after the Programme Book was in the press.

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## Fourteenth Programme

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FRIDAY AFTERNOON, FEBRUARY 8, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 9, at 8.00 o'clock

---

Wallace . . . . . Symphonic Poem, No. 6, "Villon"

Bruch . . . . . Concerto for Violin and Orchestra in G minor, No. 1

---

Hugo Alfvén . . . . . Symphony in E major, No. 3, Op. 23  
(First time in Boston)

---

SOLOIST  
ANTON WITEK

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## PIANO RECITAL

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# ALICE ALLEN

TUESDAY AFTERNOON, JANUARY 29, at 3

### Program

Ballade, Op. 118, No. 3	} . . . . . Brahms	Prelude, G minor . . . . .	Rachmaninoff
Intermezzi, Op. 119, Nos. 1, 3		Prelude, A minor . . . . .	Arensky
Rhapsodie, Op. 79, No. 1		Barcarolle, G major } . . . . .	Rubinstein
Etude, C minor	} . . . . . Chopin	Etude, C major	
Nocturne, B major		Toccata	Debussy
Ballade, F minor		"Pierrot" Pieces, Op. 53	Cyril Scott
		Etude, F minor . . . . .	List

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### Program

Andante con Variazioni . . . . .	Haydn	Mazurka . . . . .	Chopin
Ménuet { <i>arr. by</i> } . . . . .	Rameau	Kátinka (Polka) . . . . .	(Ms.) . . . . . H. Ebell
Gigue { <i>Godowsky</i> } . . . . .	Loeilly	Frangaise . . . . .	Godowsky
Sonata, G minor . . . . .	Schumann	Concert Etude, F minor . . . . .	List
Hommage à Rameau . . . . .	Debussy	Etude, Op. 43, No. 5 . . . . .	Scriabin
( <i>Dans le style d'une Sarabande</i> )		Barcarolle . . . . .	Lindoff
		Prelude . . . . .	Rachmaninoff

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## Boston Symphony Orchestra

THIRTY-SEVENTH SEASON, 1917-1918

Dr. KARL MUCK, Conductor

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### Programme of the Fourteenth Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, FEBRUARY 8  
AT 2.30 O'CLOCK  
SATURDAY EVENING, FEBRUARY 9  
AT 8.00 O'CLOCK

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# Boston Symphony Orchestra

Thirty-seventh Season, 1917-1918

Dr. KARL MUCK, Conductor

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Hess, M.  
Hübner, E.

### TRUMPETS.

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Mann, J.  
Nappi, G.  
Kloepfel, L.

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Belgiorno, S.  
Mausebach, A.  
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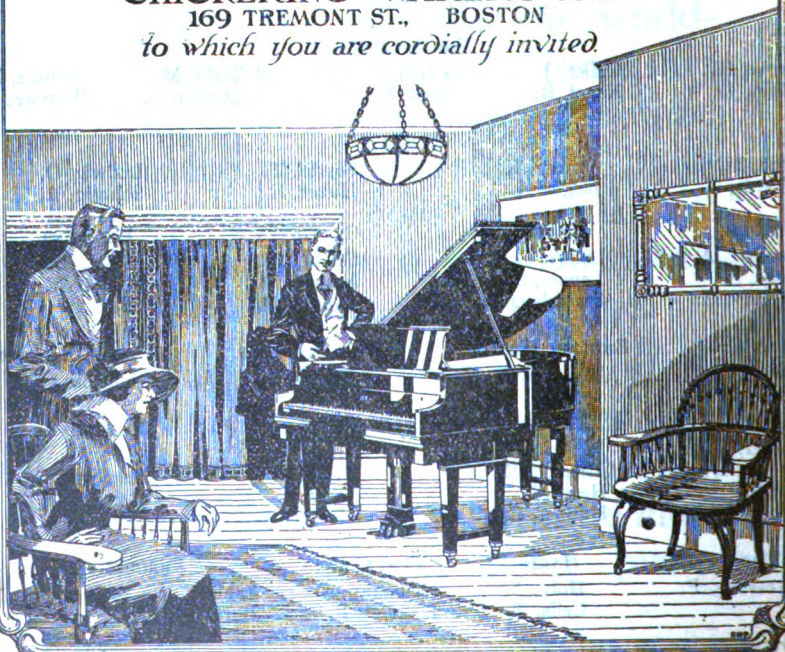
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## Fourteenth Programme

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FRIDAY AFTERNOON, FEBRUARY 8, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 9, at 8 o'clock

---

Wallace . . . . . "Villon," Symphonic Poem No. 6, for Orchestra

Bruch . . . . . Concerto for Violin, No. 1, in G minor, Op. 26  
I. Prelude, Allegro moderato.  
II. Adagio.  
III. Allegro energico.

---

Alfvén . . . . . Symphony No. 3, E major  
First time in Boston  
I. Allegro con brio.  
II. Andante.  
III. Presto.  
IV. Allegro con brio.

---

SOLOIST

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---

There will be an intermission of ten minutes before the symphony

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*The ladies of the audience are earnestly requested not to put on hats before the end of a number.*

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**"VILLON," SYMPHONIC POEM No. 6, FOR ORCHESTRA.**

**WILLIAM WALLACE**

(Born at Greenock, Scotland, on July 3, 1860; still living.)

"Villon" was performed for the first time in London by the New Symphony Orchestra on March 10, 1909. The composer conducted. The first performance in the United States was at New York by the New York Symphony Orchestra, October 28, 1910. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Fiedler conductor, April 20, 1912.

"Villon," published in 1910, is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, two tenor trombones, bass trombone, bass tuba, kettledrums, triangle, cymbals, tamtam, tambour de Provence, harp, and the usual strings.

It was said at the time this symphonic poem was first played that the composer had attempted to reflect some of the moods which are met with in Villon's poems.

"Villon" begins Allegro con anima, tempo rubato, 3-4 (9-8), with a section that has this motto: "Ung pouvre petit escollier, Qui fut nommé Francoys Villon." These lines are from clxv. of "Le Grand

**Leopold Auer**

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'Testament' written by Villon in 1461, and are in the inscription he wished scribbled on his tomb:—

Cy gist et dort en ce sollier,  
Qu'Amour occist de son raillon,  
Ung pouvre petit escollier,  
Qui fut nommé François Villon.  
Oncques de terre n'eut sillon. .  
Il donna tout, chascun le sçet:  
Table, tretteaulx, pain, corbillon.  
Pour Dieu, dictes-en ce verset.

A Rondeau follows. This section is somewhat in the spirit of the first tricky section of Strauss's "Till Eulenspiegel," in thematic material and instrumentation.

Con brio, 6-8.

Au moins sera de moy memoire  
Telle qu'il est d'ung bon folastre.

These lines are from clxiv. of the same last will and testament.

This section suggestive of the wantonness of the poet which would be remembered is followed by one with the motto:—

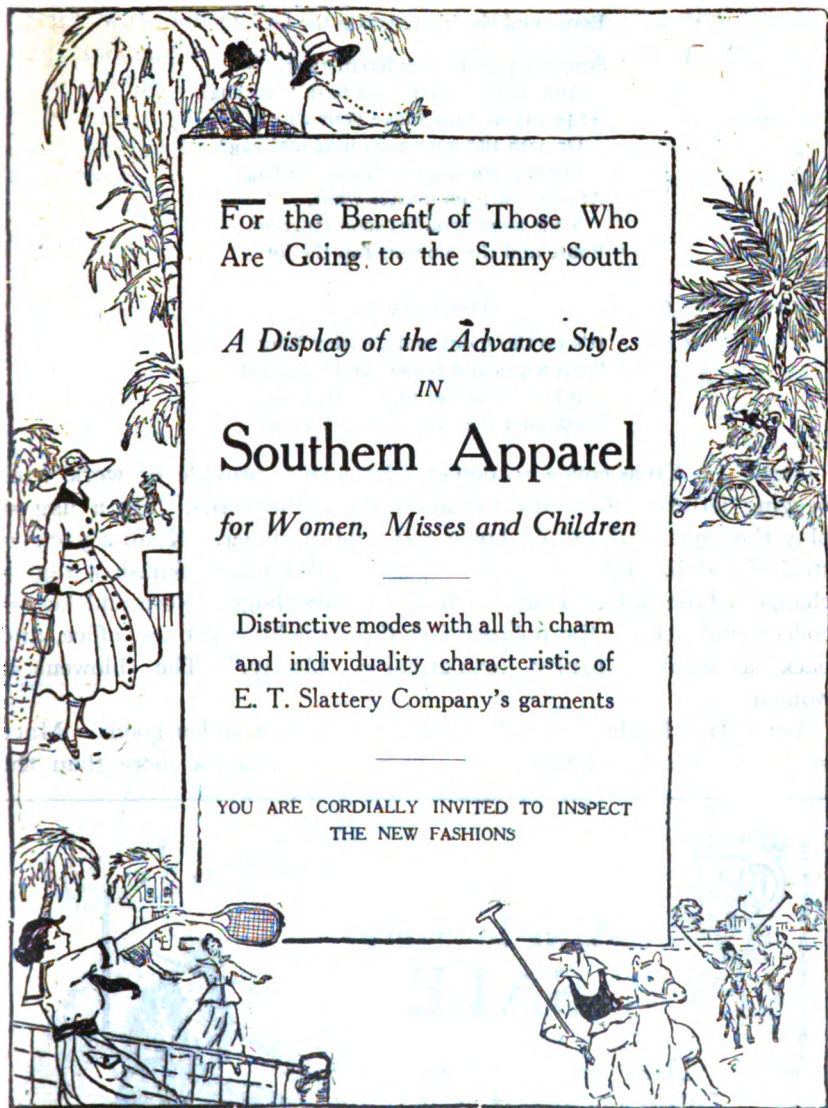
Où en va l'acquest, que cuydez?  
Tout aux tavernes et aux filles.

The last line is the refrain of the "Ballade de bonne Doctrine, à ceux de mauvaise vie." Mr. Andrew Lang translated it "'Tis all to taverns and to lasses." \* W. E. Henley in 1887 translated Villon's slang into English slang, "Villon's Straight Tip to all Cross-coves":—

Suppose you screeve? or go cheap-jack?  
Or fake the broads? or fig a nag?  
Or thimble rig? or knap a yack?  
Or pitch a snide? or smash a rag?  
Suppose you duff? or nose and lag?  
Or get the straight, and land your pot?  
How do you melt the multry swag?  
Booze and the blowens cop the lot.

Fiddle, or fence, or mace, or mack;  
Or moskeneer, or flash the drag;  
Dead-lurk a crib, or do a crack;  
Pad with a slang, or chuck a fag;

\* Henley said in "A Note on Slang," published in the *Pall Mall Magazine* of January, 1903: "Villon wrote in plain French; and if I 'transmogrified' him as I did, it was that I was tired—so dreadfully tired! of the Wardour Street English in which his *sermons* insisted on presenting him to an alien and unsympathetic public. The man was a ruffian, a kind of lettered hooligan, and should he come to life again, and 'dine out,' as of course he would, like the Boer generals, the best pleased of his hosts would be that one who best looked after his spoons. But, thief or not, the man was an artist; and I believe that my 'Booze and the blowens cop the lot,' as a sportsmanlike equivalent to 'Tout aux tavernes et aux filles,' would please him vastly better than the 'Tis all to taverns and to lasses'—(why does one feel all Roedean and all Girtton in the line?)—of another admirer, indeed, than most of the Postlethwayte-with-a-jemmy men, who tried, in a burst of Wardour Street sentiment, to show the wretch to English readers exactly as he was not."



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Suppose you try a different tack,  
And on the square you flash your flag?  
At penny-a-lining make your whack,  
Or with the mummers mug and gag?  
For nix, for nix the dibbs you bag!  
At any graft, no matter what,  
Your merry goblins soon stravag;  
Booze and the blowens cop the lot.

#### THE MORAL.

It's up the spout and Charley Wag  
With wipes and tickers and what not.  
Until the squeezer nips your scrag,  
Booze and the blowens cop the lot.

Verse I. Cross-coves = thieves. Screeve = provide or work with begging letters. Fake the broads = stack the cards. Fig a nag = play the coper with an old horse and a fig of ginger. Knap a yack = steal a watch. Pitch a snide = pass a false coin. Smash a rag = change a false note. Duff = sell sham smugglings. Nose and lag = collect evidence for the police. Get the straight = get the office, and back a winner. Mufty (expletive) = "bloody." The blowens = women.

Verse II. Fiddle = swindle. Fence = deal in stolen goods. Mace = welsh. Mack = pimp. Moskeneer = to pawn for more than the



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pledge is worth. Flash the drag = wear women's clothes. Dead-lurk a crib = house-break in church time. Do a crack = commit burglary with violence. Pad with a slang = tramp with a show. Mump and gag = beg and talk. Tats = dice. Spot (at billiards). Stag = shilling.

Verse. III. Flash your flag = sport your apron. Mug = make faces. Graft = trade. Goblins = sovereigns. Stravag = go astray:

THE MORAL. Up the spout and Charley Wag = expressions of dispersal; Charley Wag means first of all to play truant. Wipes = handkerchiefs. Tickers = watches. Squeezer = halter. Scrag = neck.

A short bassoon solo is followed by figure for muted violins and violas with calls for flute and oboe. There is joyous music that swells to a great climax. The bassoon solo again appears. There is a modulatory section più tranquillo, beginning with oboe solo and leading into the section Andante, 3-4, G major, descriptive of Villon's famous "Ballade des Dames du Temps Jadis." The ballad as translated by Dante Gabriel Rossetti is known to all. We give the first verse:—

Tell me now in what hidden way is  
Lady Flora the lovely Roman?  
Where's Hipparchia, and where is Thais,  
Neither of them the fairer woman?

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Where is Echo, beheld of no man,  
 Only heard on river and mere,—  
 She whose beauty was more than human? . . .  
 But where are the snows of yester-year?\*

A gentle cantilena for violins and English horn swells to a climax.

The next section is descriptive of the "Ballade que Villon fait à la requeste de sa mère, pour prier Nostre-Dame." D. G. Rossetti translated the four verses. The first and third are as follows:—

Lady of Heaven and earth, and therewithal  
 Crowned Empress of the nether clefts of Hell,—  
 I, thy poor Christian, on thy name do call,  
 Commending me to thee, with thee to dwell,  
 Albeit in nought I be commendable.  
 But all mine undeserving may not mar  
 Such mercies as thy sovereign mercies are;  
 Without the which (as true words testify)  
 No soul can reach thy Heaven so fair and far.  
 Even in this faith I choose to live and die.

A pitiful poor woman, shrunk and old,  
 I am, and nothing learn'd in letter-lore.  
 Within my parish cloister I behold  
 A painted Heaven where harps and lutes adore,  
 And eke an Hell, whose damnéd folk see the full sore:  
 One bringeth fear, the other joy to me.  
 That joy, great Goddess, make thou mine to be,—  
 Thou of whom all must ask it even as I;  
 And that which faith desires, that let it see.  
 For in this faith I choose to live and die.

Largo, 5-4. Harp with oboe, then flute in unison, has a plaintive melody with modal harmonies. This is carried on by strings in alternation. Allegro, 2-4 (6-8). A return to the Villon, "folastre" mood, until the section Allegretto, 2-4, "Il n'est bon bec que de Paris," the refrain of the "Ballade des Femmes de Paris." We give the first verse of Swinburne's version:—

Albeit the Venice girls get praise  
 For their sweet speech and tender air,  
 And tho' the old women have wise ways  
 Of chafferings for amorous ware,  
 Yet at my peril dare I swear,  
 Search Rome, where God's grace mainly tarries,  
 Florence and Savoy, everywhere,  
 There's no good girl's lip out of Paris.

\* Mr. Hilaire Belloc says in his "Avril" (essays on the poetry of the French Renaissance): "D'Antes is not 'Yester-year.' It is 'Ante annum,' all time past before *this* year. Rossetti's 'Yester-year,' moreover, is an absurd and affected neologism; 'Antan' is an excellent and living French word."

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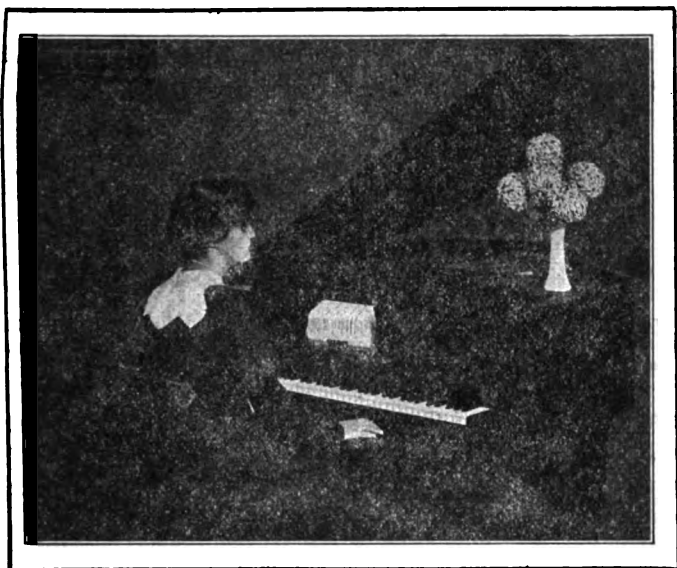
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Hats to ride in, to run in, to walk in;  
 Hats to sing in, to dance in, to talk in;  
 Hats to sit in, to stand in, to call in;  
 And some to do nothing at all in.

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Debussy set music for voice and pianoforte to this ballad, to the "Ballade de Villon à s'amyé," and to the "Ballade que Villon fait à la requeste de sa mère, pour prier Nostre-Dame" (1910).

But the riotous mood ends in a lament, *Largo molto*, 4-4. There are these lines from "Le Grand Testament" xxii.:—

Je plains le temps de ma jeunesse,  
Ouquel j'ay plus qu'autre gallé,

Il ne s'en est à pied allé,  
N'à cheval; las! et comment donc?  
Soudainement s'en est vollé,  
Et ne m'a laissé quelque don.

(I mourn the time of my youth when no one played better than I the merry fellow: it went neither on foot nor a-horse; alas, how then? It has flown suddenly and left me no reward.)


Flute and violins. And then again a change of mood, *Allegretto*, 2-4. The tambour de Provence beats in marked rhythm, while the bassoon has a quaint theme against which are piccolo, flute, and bass clarinet. Then comes the ending:—

Je ouyz la cloche de Sorbonne,  
Qui tousjours à neuf heures sonne  
Le Salut que l'Ange predit.

(I hear the Sorbonne's bell which always at nine sounds the Angelic Salutation.)

Mr. Cecil Forsyth in his "Orchestration"\* calls attention to the instrumentation of this ending: "Wallace's little cracked bells in 'Villon' depend for their success chiefly on their direct sound-imitation. The Triangle, Cymbal and Harp give the 'ictus.' While the false relation between the Oboe and the unison of Flute and Horn reproduces the confused upper partials. The held three-octave C in the Strings

\* Pp. 59-60. Example 20.



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supplies exactly the right orchestral background. This clever piece of scoring deserves detailed examination, the more so because it relies for its vivid effect on a sort of mental jugglery. There are the two sets of notes, the eight at the top of the score and the four in the middle. The mind, accepting them both as sound imitations, is forced to hover between the two."

\* \*

Mr. Forsyth describes (pp. 31-32) the tambourin de Provence owned by Wallace, who uses the instrument in "Villon," as having a hempen snare and the hook for its attachment. Forsyth's description of the instrument as generally known is as follows: "The shell of this drum is very long in proportion to its diameter. It is usually made of walnut wood carved and ornamented with a conventional pattern. At each end of the shell is a 'head' made from the softest calfskin obtainable. A single snare of catgut, silk, or more correctly, rough hemp, is passed across the parchment, with which it is kept in close contact by means of a hook. Apparently the snare is not passed across under the snare-head, but above the batter-head. The drummer plays directly onto the parchment where it is in contact with the snare. Some doubt exists on this point. Widor says categorically that it is a 'very long drum, without timbre,' i.e. snare, 'used in Provence.' The best authorities seem to favor the other view." Mr. Forsyth then speaks of Mr. Wallace's drum as already quoted. "A single Drum-stick is used with a top-heavy knob of bone or ivory. In Provence the player generally beats strokes of one time-value with his left hand while with his right he performs on a sort of primitive Flageolet called Galoubet or Chirula.\* The French always speak of the Tabor as having its origin in Provence.

\* In Béarn the Galoubet is accompanied by the Tambourin du Béarn.—C. F. This is a sort of Dulcimer, having seven strings, all tuned to C or G.—P. H.

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It is however more probable that the universal 'pipe and tabor' of the middle-ages had merely found a last refuge there when it was resuscitated and put on the stage by the French composer Berton, in his opera 'Aline' (1803). However, the instrument is now acknowledged as characteristic of Provence,\* and at Aubagne (Marseilles) there exists a Society or Guild of Taborers who not only tap unostentatious rhythms with their left hands but also prescribe the 'ton de Si bémol' as the only legitimate key in which to play with their right. Bizet has introduced the Tabor into his second Suite 'L'Arlésienne.'" (This suite was arranged by Guiraud, not by Bizet.—P. H.) "In the 'Pastoral' (Andantino) of that work it plays the simple rhythm (example in notation) for 62 bars on end, while in the Farandole it repeats the rhythm (example in notation) for 83 bars with a crescendo from *pppp* to *fff*—a common French trick. The typical English Tabor was a shallow drum with a single snare-head. In the fourteenth century when the corps of Swiss† Drums and Fifes became celebrated throughout Europe the instrument was reintroduced to England in an improved and enlarged form. It was no longer held in the left hand and beaten with the right, but 'slung' in the modern fashion. At the same time the players were organized into the regular corps of Drums and Fifes which still exist."

Let us add a few words to Mr. Forsyth's story. This tambourin of Provence should not be confounded with the familiar tambourine. The former is a long drum of small diameter, beaten with a stick in one hand, while the other hand plays the galoubet, a pipe with three holes, which are covered by the thumb, index finger, and the middle one. Prætorius attributes an English origin to the galoubet. The music for this instrument is written two octaves lower than the real sound, and the instrument has a chromatic scale of at least an octave and four notes. The tambourin, as a rule, has no snare. When there is one, it is a single cord stretched across the upper end of the drum. The player (le tambourinaire) bears the drum suspended from his left forearm; he beats

\* See the delightful account of the drummer Buisson whom Mistral sent up to Paris from Provence with letters of introduction to Théophile Gautier, Alphonse Daudet and Felicien David, in Daudet's "Tramé Ans de Paris."—C. F.

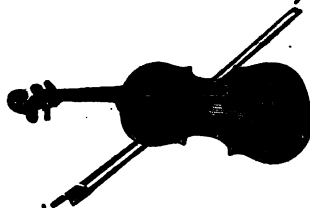
† Hence the old Scottish name for the instrument, Swasche, Swesche, or Swische. "Item the tenth October, 1576 gevin for a swasche . . . iiii li" from the "Register of the Cannongate." The Scots for Drummer was Swescher or Sweschman.—C. F.

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with his right, and holds the galoubet in his left. If he plays the galoubet, he is called an "Escoular." To play the two instruments together is called "tutupomponeyer." Daudet in "Port Tarascon" gives the transport ship the name "Tutupanpan," a name expressive of the sound of the two instruments. Bizet in "L'Arlésienne" gives an imitation of galoubet and tambourin, substituting the piccolo in the place of the former. For a further description of the instruments, their history, literature, and the manner of playing them, see "Lou Tambourin," by F. Vidal (Avignon, s. d.), "Notice sur le Tambourin," by "Un Tambourinaire,"—de Lombardon-Montezan (Marseilles, 1883), and Alphonse Daudet's romance "Numa Roumestan."

\* \* \*

William Wallace, the son of the late James Wallace, M.D., a distinguished Scottish surgeon, was educated at Fettes College. He gained there a Trustee's Exhibition to Edinburgh University, but resigned this and entered Glasgow University. He was graduated M.B. and M.Ch. in 1886; went to Vienna, where he studied ophthalmic surgery; and in 1888 took honors at graduation at the Glasgow University. Going to London, he resolved to make music his profession. He studied for two terms at the Royal Academy of Music. Circumstances prevented his completing the course.

It is said that, although he had already worked at composition before he went to Vienna, it was there he met Dr. Charles L. Weed, of Philadelphia, who was the first to give him encouragement.

We quote from *Musical America* (December 17, 1910) the following paragraphs:—

"Shortly before the appearance of the Freebooter songs Mr. Wallace took part in a concert organized by several of his contemporaries as

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a protest against their being excluded from the orchestral concerts of the day,—not, as was stated in an American publication, as a protest against any particular school.

"The protest was fully justified, for at the time it was almost impossible to get a performance of an orchestral work anywhere, except at the Crystal Palace, where Sir Auguste Manus, with unique generosity, had done his utmost to give the younger men a chance.

"This concert was heralded by a manifesto, written by Mr. Wallace, which brought the entire press down on his head. But it stands even to-day as a declaration of faith, and though it was condemned at the time of the concert, December 16, 1896, no composer or musician to-day in England would be so rash as to refuse to sign it. Another feature of the concert was that, excepting one of the composers who is dead, all the others have attained prominent positions in their profession.

"The manifesto ends thus:—

'For the moment any spirit of commercialism is set aside and the predominant desire has been to advance the cause of British music.

'When the National Picture Galleries of Europe and America compete with one another for paintings by British artists there is no reason why the concert rooms of this country should be empty when native music is performed, and when that British composer whose coming we await does arrive it will be well for his fellow-countrymen to be ready with the bread instead of waiting to place the traditional stone on his grave. Those whose privilege it is to go before—to form, as it were, the mere stepping-stones for the god who is to follow—have their little share in their lifetime, even though they may be forgotten hereafter; they will continue to work in hope as long as earnestness brings no disgrace and enthusiasm casts no slur.'

This concert was organized by Granville Bantock, and given in December, 1896. The composers represented were Messrs. Wallace and Bantock, Erskine Allon (now dead), Stanley Hawley (now dead), Arthur Hinton, and Reginald Steggall.

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The list of Wallace's works is as follows:—

Symphony No. 1, "The Creation." Produced at New Brighton, 1889.

Symphony No. 2, "Koheleth" (Choral), founded on "Ecclesiastes."

Symphonic Poem No. 1, "The Passing of Beatrice" (Dante). Crystal Palace, November 26, 1892.

Symphonic Poem No. 2, "Amboss oder Hammer" (Goethe). Crystal Palace, October 17, 1896.

Symphonic Poem No. 3, "Sister Helen" (Rossetti). Crystal Palace, 1899.

Symphonic Poem No. 4, "Greeting to the New Century." Philharmonic Concerts (without title), 1901.

Symphonic Poem No. 5, "Sir William Wallace, A.D. 1305-1905." Queen's Hall, Promenade Concerts, 1905.

Symphonic Poem No. 6, "Villon." New Symphony Orchestra, 1909.

Suite No. 1, "The Lady from the Sea" (Ibsen). Stock Exchange, February 18, 1892.

Suite No. 2, "A Scot's Fantasy."

Suite No. 3, "Pelléas et Mélisande" (Maeterlinck). New Brighton, 1900.

Suite No. 4 in A.

Song Cycles: Freebooters' Songs (with orchestra). New Brighton, 1899.

Jacobite Songs, 1900.

Lords of the Sea. Bournemouth Symphony Concerts, 1902.

Vocal scena for baritone and orchestra, "Lord of Darkness." R. A. M. Students' Concert, 1890.

Trio in A for pianoforte and strings. 1892.

Vocal Quartets, "Spanish Songs." 1893.

Prelude to "The Eumenides." Crystal Palace, October 21, 1893.

Overture, "In Praise of Scott's Poesie." Crystal Palace, November 17, 1894.

Trio for voice, violin, and pianoforte, "My Soul is an Enchanted Boat." 1896.

Vocal scena, "The Rhapsody of Mary Magdalene" (words taken from his mystery play, "The Divine Surrender," published in 1895). Queen's Hall, December 15, 1896.

Cantata, "The Massacre of the Macpherson." Leeds Musical Union (previously performed with pianoforte accompaniment).

Lyrical tragedy, "Brassolis," one act.

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Mr. Wallace contributed much to the *New Quarterly Musical Review* (1893-96), and also edited it for a time. He has contributed to other periodicals. His "Threshold of Music: An Inquiry into the Development of the Musical Sense" (Macmillan & Co., Lt., London 1908), is an original and valuable book, a most important contribution to musical literature. In 1905 he married Otilie McLaren, a daughter of Lord McLaren, a Scottish judge. She is a sculptor, a pupil of Rodin.

## WILLIAM WALLACE

BY ERNEST NEWMAN.

(From the *Speaker*, London, February 1, 1902.)

One of the questions that used to vex my soul in my young and salad days was whether a man could do equally good work in two genres of art,—whether Dante Gabriel Rossetti, for example, would not have been a better poet or a better painter if he had applied himself to poetry or to painting alone. It was an insoluble psychological problem to me; and, when I think of the troubled hours I spent over it, I am now grateful that in those days I did not know Mr. William Wallace. Reason would have tottered on her throne, had I then been called upon to say whether one and the same human being could, with profit, occupy himself with almost every form of artistic production known to civilized society,—writing music and poetry, drama, fiction,

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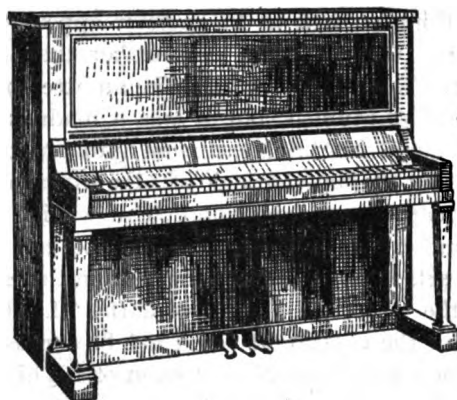
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and criticism, painting, drawing in black and white, working in metal, engraving on wood, book binding, studying Japanese prints like a specialist, and half a dozen other things,—to say nothing of qualifying as a doctor of medicine. This is a psychological phenomenon that would stagger a Lessing or a Taine, especially as Mr. Wallace does each particular thing so well as to make it appear that therein lies his true vocation. Wagner never got further than writing his own words and music. He did, it is true, make an attempt to rule a kingdom when he was at Munich; but it was a madman who gave him that opportunity, and his brief excursion into practical politics was hastily concluded by the superior logic of "the wild mob's million feet." He was really incapable of doing more than writing excellent music, passable verse, and execrable prose. Mr. Wallace not only writes good poetry, and then sets it to good music, but—as in the case of the "Freebooter Songs," the "Jacobite Songs," and the "Lords of the Sea"—draws a design for the cover that could not be surpassed by an artist who had made such work the one profession of his life. All the same, since brief life is here our portion, I have no hesitation in saying that Mr. Wallace's preoccupation with so many and so diverse forms of art has not been good for him. It has hindered him from giving to any one of them the proper amount of time and labor. His volume of short stories entitled "The Lighter Life" revealed an unquestionable talent for this most difficult form of fiction; but he has never seen fit to travel further along that road. He has done a remarkable mystery drama, "The Divine Surrender," and some of his sonnets are equal to anything of the kind in modern English poetry; but this mine also he has chosen to leave unworked. He could have made a name for himself in musical or artistic criticism; but there again he has labored with merely sporadic energy. The gods have been too malignly lavish in their gifts

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to him: he has been tempted to speculate in too many markets, with the result that he has made a fortune in none.

This is all the more to be regretted in that English music—to take the subject with which we are at present immediately concerned—has received only a small portion of the help it had a right to expect from him. It is no exaggeration to say that at one time Mr. Wallace was the *only* modern English composer, the *only* man who spread his sails to the new fresh wind that had just begun to blow. At a time when the British public was wallowing in the mire of third-rate oratorios and cantatas, when men “spoke of Alexander” and such great names as these, Mr. Wallace was thinking out the conceptions of modern music which only seem so obvious to us now because they have become almost common property. When Englishmen were grinding away at dull pseudo-classical symphonies that are now as extinct as the dodo, Mr. Wallace was giving practical application to the truth that the only salvation for music lies in its fertilization by some poetic idea. The result is that his early work has still the seed of life in it, still says something that we moderns, who know our Wagner and Tschaikowsky, can take pleasure in hearing. The symphonies,—“English,” “Irish,” “Scandinavian,” and the rest,—the portentous oratorios, the dreary marches, which, Sullivan apart, represented the chief output of British music for some fifteen years, have now gone the way of all shoddy; but “The Passing of Beatrice,” though it was written ten years ago, still keeps its place in the goodly company of living works. In his critical perceptions, again, he was far in advance of the great majority of his contemporaries. When that estimable engineer Sir George Grove was sapping the intelligence of the British public, and persuading it

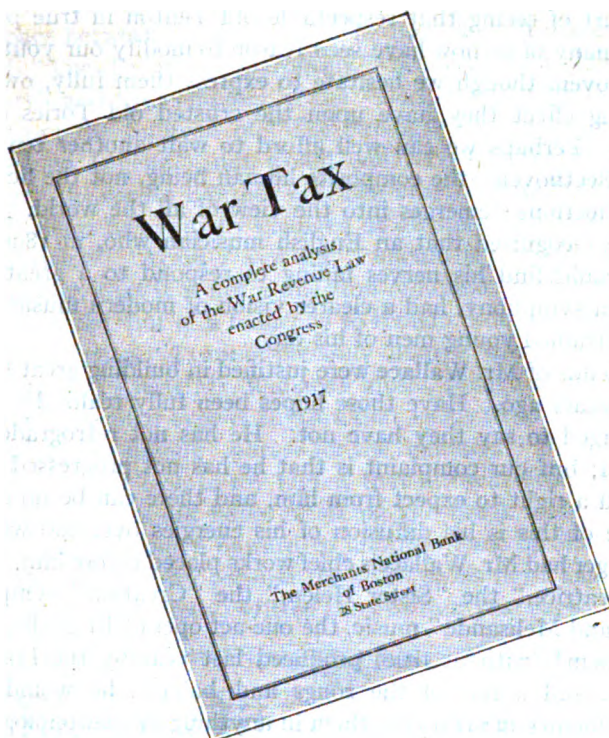
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that Beethoven was the greatest, most terrifically, most celestially inspired genius in the whole history of music, Mr. Wallace learned the difficult art of seeing that respectable old Teuton in true perspective. A great many of us now have seen reason to modify our youthful views on Beethoven, though we hesitate to express them fully, owing to the maddening effect they have upon the crusted old Tories of musical criticism. Perhaps we can well afford to wait another ten years, till the real Beethoven—the composite human being, not the fictitious god of all perfections—emerges into the view of all the world. Some day it will be recognized that an English musician who, in 1890 or thereabouts, could find his nerves failing to respond to a great deal of a Beethoven symphony, had a clearer vision of modern music than most academy-trained young men of his day.

The friends of Mr. Wallace were justified in building great hopes upon him ten years ago. Have those hopes been fully realized? Candidly, I am obliged to say they have not. He has not retrograded or even stood still; but our complaint is that he has not progressed as rapidly as we had a right to expect from him, and there can be no doubt that the cause of this is his diffusion of his energies over too wide a field. If a stranger had Mr. Wallace's chief works placed before him, "The Passing of Beatrice," the "Sister Helen," the "Creation" symphony, the "Pelleas and Melisande" music, the one-act opera "Brassolis," the symphonic poem\* (without title) produced last year by the London Philharmonic, and a few of the songs and ballads, he would have the utmost difficulty in arranging them in anything like chronological order. Mr. Wallace never seems to have parted with his past sufficiently to have made noticeable "epochs" in his style. I am not for a moment contending that he merely repeats himself, or that there is not a fresh outlook and fresh invention in each work he produces. But the work of to-day does not differ in manner from the work of five years ago, nor the work

\* "Greeting to the New Century," Symphonic Poem No. 4.—P. H.

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of five years ago from that of ten years ago, as much as it ought to do with a musician who puts his whole heart and soul into his music. Take the case of Mr. Elgar, for example. There is a distance wide as interstellar space between the Elgar of "The Banner of St. George" and the Elgar of "The Dream of Gerontius," between the composer of the "Froissart" and the composer of the "Cockaigne." There was a vast change from the Sullivan of "The Prodigal Son" to the Sullivan of "The Golden Legend"; nor would one recognize in the Bantock of "Christus" the earlier Bantock of "The Pearl of Iran." But the style of Mr. Wallace has scarcely changed at all since he wrote "The Passing of Beatrice." Again I say, lest I should lay myself open to misunderstanding, that it is not a question of actual repetition or reminiscence of material, but of a tendency to remain rooted in certain defined habits of expression. I cannot precisely discover what it is that prompts this reflection as I hear Mr. Wallace's music, though I suspect it partly comes from a peculiar type of rhythm that seems to dominate him whenever he writes a "singing" phrase for the orchestra. Be the cause what it may, however, I feel, to my regret, that in each successive orchestral work he disappoints our hopes of seeing him break, ever so gradually, with his past, and move onward to another plane of musical thought. It is all the greater pity because the score of his most ambitious work, the "Creation" symphony, written three or four years ago, abounds with

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indications of what he might do in music if he really bestirred himself. There, and particularly in the first movement, we have the most advanced Wallace yet exhibited to us. The rhythmic type to which I have referred as being predominant in his other music is there almost completely done away with. The phrases are more broken up, have a more complex articulation. But in the long principal melody of his last symphonic poem I feel again that, interesting as it is, it is of the same family as so many of its predecessors.

I would not wish to be understood as implying that Mr. Wallace is failing to hold his own among composers of the younger schools; on the contrary, his latest symphonic poem was rightly regarded as one of the two or three most notable contributions to English music last year. But I desire a man to give me the best that is in him; and I am quite certain a totally new Wallace would make his appearance, did he but choose to limit his artistic desires for a year or two and concentrate all his faculties on music. It is a good thing for a man to believe that the work he is at present engaged on is the finest of its kind ever done; but it is also a good thing for him to feel dissatisfied with everything he has written previously. The brain needs a periodical purgation, so that it may come to look at life afresh, with ever greedy, ever wondering eyes. It cannot do this if too long an interval elapses between one big work and another, for then the mind loses the value of half the experience it has learned. A musician, of all men, writing as he does in a medium the most elastic of all, that is changing its texture from decade to decade, almost from year to year, must beware of being turned from his main purpose by the allurements of any other art. If

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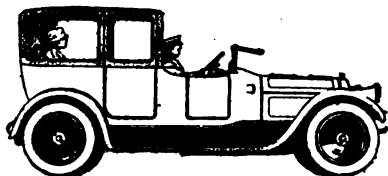
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he is to keep on developing, he must write because the devil drives him. He must hunger and thirst after music as the politician does after unrighteousness. It is good to write songs such as those Mr. Wallace has been publishing during the last two or three years; but it would be better to write thrice the number of songs instead of suspending his musical faculties to cultivate another art. You could not imagine Wagner stopping the composition of the "Meistersinger" in order to design a title-page for "Tristan"! No, music is the most tyrannous of masters. It will have the best of a man's brain or blood, or else it has no need of him. I charge Mr. Wallace to fling away all kinds of ambition but one; to abandon himself absolutely to the travail of music, to give his talents of expressive phrase and veracious characterization their proper chance, by mating them with a technique that shall grow as they grow. Then we shall have the true fulfilment of the Wallace who, ten years ago, was the one just man to be found in a most unrighteous city.

Mr. ANTON WITEK, violinist, was born at Saaz, Bohemia, January 7, 1872. He studied the violin under Anton Bennewitz at Prague, and in 1894 was chosen concertmaster of the Philharmonic Orchestra of Berlin. Mr. Witek commanded attention in Germany in 1895 by his performance in one evening of three violin concertos (by Beethoven, Brahms, and Paganini). Since 1894 he has given concerts in all the European countries with the Danish pianist, Vita Gerhardt, who is now Mrs. Witek. In 1903 Mr. and Mrs. Witek, with Mr. Joseph Malkin, then solo violoncellist of the Berlin Philharmonic Orchestra, formed the Berlin Philharmonic Trio. (Mr. Malkin became a member

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of the Boston Symphony Orchestra in October, 1914.) In 1907 Mr. Witek played in Berlin the newly discovered violin concerto in A major of Mozart, for the first time, and 1909 in the same city the newly discovered violin concerto in C major of Haydn, also for the first time.

Mr. Witek was engaged as concertmaster of the Boston Symphony Orchestra in 1910. He has played in Boston at concerts of this orchestra the following concertos:—

Beethoven's Concerto in D major, October 29, 1910; November 14, 1914; Brahms's Concerto in D major, January 20, 1912; Bruch's Concerto No. 2, Op. 44, January 18, 1913; Tschaikowsky's Concerto in D major, Op. 35, January 24, 1914; Beethoven's Concerto in D major, November 14, 1914; Joachim's Concerto in the Hungarian manner, February 11, 1916; Brahms's Concerto, November 24, 1916.

He has given chamber concerts in Boston, with Mrs. Witek and Mr. Malkin, and has also given chamber concerts in New York.

# CONCERTO FOR VIOLIN, NO. 1, IN G MINOR, OP. 26 . . . MAX BRUCH

(Born at Cologne, January 6, 1838; now living at Friedenau, Berlin.)

The first sketches of this concerto were made in Cologne in 1857. The concerto was completed in 1866 at Coblenz. The first performance was set for April 10, 1866, with Johann Naret-Koning, of Mannheim, as the solo violinist, but he fell sick. The first performance then took place at Coblenz, in the hall of the City Gymnasium, April 24, 1866, at a concert of the Musik Institut, and for the benefit of the Evangelical Women's Society. The violinist was Otto von Königsłow. Bruch conducted from manuscript.

After this performance Bruch thoroughly revised the concerto, and sent the manuscript to Joachim in the summer of 1866. Joachim had



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something to do with the formal arrangement of the work as it now stands. There was a private rehearsal of the revised concerto in the Royal Court Theatre at Hanover, with Joachim violinist and Bruch conductor, in October, 1867.. Joachim played the new version at Bremen, January 7, 1868, at a concert conducted by Rheinthal. The score and parts were published at Bremen in April, 1868. Joachim played the concerto at Aix-la-Chapelle, February 13, 1868; Brussels, April 5, 1868; Cologne, June, 1868.

The movements were thus entitled at the first performance at Coblenz: "Introduzione, quasi Fantasia. Adagio sostenuto. Finale: Allegro con brio." On the programme of the Lower Rhine's Music Festival of 1868 the titles were: "Vorspiel, Andante and Finale."

The concerto is dedicated to "Joseph Joachim, in friendship." It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, and the usual strings.

I. Vorspiel, Allegro moderato, G minor, 4-4. The Vorspiel, or Prelude, has no thematic connection with the rest of the movement. It consists of phrases for wind instruments and full orchestra, interrupted by short recitative-like cadenzas for the solo violin.

The main body of the movement begins with a tremolo for second violins and violas (basses pizzicati, kettledrums), against which the solo instrument sketches the heroic first motive. After a short orchestral passage, D minor, the violin has the second theme, which goes into B-flat major and is developed at length by the solo instrument, which then brings back the first theme in G minor. There is extended development with a use of the second theme in the accompaniment. After a long orchestral tutti there is a return of the Prelude. The movement is connected with the next by a transition passage for orchestra.

II. Adagio, E-flat major, 3-8. The movement is a free application



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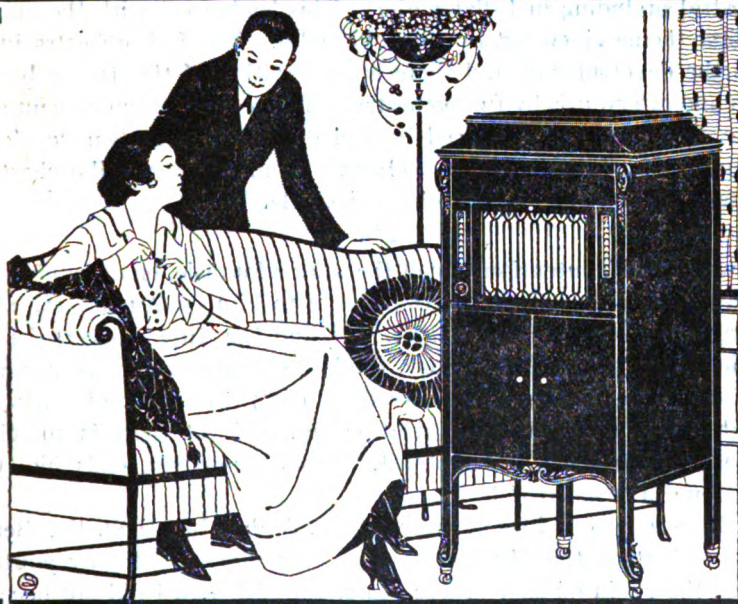
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of the sonata form, and is based on three principal motives, given out in uninterrupted succession by the solo violin. The first is in E-flat major. The second, somewhat in the nature of passage-work, begins in G-flat major, but in the course of development shows a tendency to return to the tonic. The third begins in G major and ends in B-flat major.

III. Finale: Allegro energico, G major, 2-2. There is a little orchestral preluding in E-flat major. This leads to G with the march-like first theme given out by the solo violin. The full orchestra interrupts the development, and there is a repetition of this theme by the violin and afterwards by full orchestra. The second and more cantabile theme, D major, is announced by full orchestra, and then developed and embroidered by the violin. The first theme returns (full orchestra). Passage-work for the violin leads to the coda.

\* \* \*

It was Bruch's intention to call the work a fantasia, on account of the unconventional opening. Joachim wrote to him on August 17, 1866, making suggestions for alterations. "I find the title 'concerto' fully justified; for the name of fantasy, the last two movements are, in fact, too completely and symmetrically developed; the different parts are brought together in beautiful relationship, and yet there is sufficient contrast, which is the chief object. Spohr, moreover, calls his 'Gesangsszene' a 'concerto.'"

On May 23, 1911, Bruch wrote to Mr. Arthur M. Abell, the Berlin correspondent of the *Musical Courier* (New York): "In my youth I studied the violin for four or five years, and although I did not become an adept performer, I learned to know and love the instrument. The violin seemed to me even at that time the queen of instruments, and it was quite natural that I early had the inclination to write for it.

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Thus, my first concerto, op. 26, which was introduced to the musical world by Joachim during the season of 1867-68, gradually grew. It was not at that time my intention, so far as I can remember, to write further works for the violin; and, indeed, for years I devoted myself to writing compositions in large form for chorus and orchestra. In 1873 I wrote 'Odysseus' and in 1875 'Arminius' (which is better known in America than in Germany), and in 1877 'Das Lied von der Glocke' ('The Lay of the Bell'). During the year 1877 I made the acquaintance of the eminent Spanish violinist, Pablo de Sarasate, at the time his star was in the ascendancy in Germany. We were together a great deal and became firm friends, and it was at his urgent request that I wrote for him in 1877 my second concerto in D minor, op. 44, and in 1880 the 'Scottish' fantasy. After a considerable pause I then wrote, in 1890, the third concerto in D minor, op. 58, for Joachim, who played it for the first time on May 31, 1891, at a music festival that I gave in Düsseldorf. I never had any special interest for the piano and I wrote only a little for it in my youth. I was destined by nature to write compositions for the voice, and I always studied singing with special interest and have associated largely with singers. This tendency has, of course, also been displayed in my violin works."

\* \* \*

The concerto has been played at concerts of the Boston Symphony Orchestra in Boston:—

- 1882, October 21, Louis Schmidt, Jr.
- 1885, November 28, C. M. Loeffler.
- 1887, March 5, Maud Powell.
- 1893, January 21, Henri Marteau.
- 1895, April 13, I. Schnitzler.
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Pablo de Sarasate played the concerto in New York at a concert of the Philharmonic Society, February 3, 1872.

The concerto was played in Boston by S. E. Jacobsohn at a Theodore Thomas concert on December 3, 1872. The programme was as follows: Berlioz, Overture to "King Lear"; Beethoven, First movement of the fourth pianoforte concerto (Anna Mehlig, pianist); Schubert, "The Erl King" (George L. Osgood, tenor); Liszt, Symphonic poem, "Hunnenschlacht"; Bruch, Concerto, Op. 26 (S. E. Jacobsohn, violinist); Gounod, Ballet in "Faust"; Schumann, Five songs, Op. 90, poems by Lenau (Mr. Osgood); Wagner, Overture to "Tannhäuser." The *Daily Advertiser* of December 4, 1872, reviewing the concert, said that "so far as interest goes," the concerto "might well be a Brignoli\* symphony with violin solo added. . . . We shall hope to hear him (Jacobsohn) again in a better selection wherein he can exhibit his capacity in dealing with music of a more difficult as well as elevated character." The concerto was played at a concert of the Harvard Musical Association on December 16, 1880, by Timothée Adamowski. The statement on the programme that this performance was the first in Boston was erroneous.

\* Pasquale (Pasquillino) Brignoli, tenor, born at Naples about 1827, died at New York on October 30, 1884. Having studied the pianoforte and singing at Naples and later in Paris, he sang at the Italian Theatre in Paris (1850 and later) and at the Paris Opéra, 1854. He also sang in Brussels and Berlin. He made his first appearance in the United States at New York, March 12, 1855, as Edgardo. He was for many years a favorite in this country in spite of his laughable inefficiency as an actor. A man of whims and caprices, fastidious in dress, extravagant in money matters, vain as a child, he was a peevish eater. He composed music. One of his orchestral pieces, "The Sailor's Dream," was played in Boston in 1868 (March 28, April 12, June 1, July 1). He was the first to take the part of Manrico in this country (Academy of Music, New York, May 2, 1855): Leonora, Bina Steffenone; Azucena, Felicita Vestvali; Inez, Mme. Avogrado; Count di Luna, Alessandro Amodio; Ferrando, Mr. Quinto; Old Gypsy, Mr. Muller. Max Maretzek conductor. Brignoli's first appearance in Boston was on May 25, 1855, as Gennaro in "Lucrezia Borgia." "Il Trovatore" with Brignoli as Manrico was first performed here May 28, 1855.

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(Born at Stockholm, May 1, 1872; now living.)

This symphony was completed in 1905. It was performed for the first time at a concert given in Gothenburg in October, 1905, by the Göteborg Orkesterförening, conducted by Wilhelm Stenhammar. The symphony, published at Stockholm in 1906, was performed for the first time in America by the Minneapolis Symphony Orchestra, Minneapolis, Emil Oberhoffer conductor, November 6, 1914. It was played there again December 31, 1915. It has been performed in Chicago by the Chicago Symphony Orchestra, Frederick Stock conductor, November 19-20, 1915; January 14-15, 1916; October 26-27, 1917.

The symphony, dedicated to the composer's wife, Maria Alfvén, scored as follows: Three flutes (the third interchangeable with a piccolo), three oboes (the third interchangeable with an English horn), two clarinets, bass clarinet, three bassoons, six horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, fourteen first violins, fourteen second violins, ten violas, ten violoncellos, seven double-bass.

Alfvén wrote about this symphony to Dr. Victor Nilsson of Minneapolis \*:-

"My symphony No. 3 was written in Italy. It is a pæan in praise

\* We quote from the Programme Book of the Minneapolis Symphony Orchestra, November 6, 1914.

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all the joys of life, sunshine and the love of living. The last movement is imbued with an intense longing for home; I dreamed I was a knight in a far-off land, who in a heedless gallop is making for home—a wild ride, now through sunny landscapes, now through dark abysses—until I have reached the goal of my dreams.”

I. *Allegro con brio*, E major, 3-4. The chief theme is announced immediately and loudly by full orchestra with the exception of the lower brass. A transitional passage leads to the second theme, B major. A second section of this theme is given to the wood-wind. This material is worked. In a coda a new idea in polka rhythm is introduced by the clarinet and then given to the strings. The exposition is repeated. The development section begins with the use of a dotted figure that had been employed in the preceding coda. The chief theme is then developed. The recapitulation begins fortissimo with full orchestra. The transitional passage is now modified. The second theme is now in E major. The Coda opens as before, but it is much longer and use is made of the chief theme.

II. *Andante*, D-flat major, 4-4. The quiet chief theme is given to the wood-wind (English horn and bassoon), soon to be taken up by muted strings. There is a fresh subject for strings, strengthened by wood-wind. The first theme returns. The second, pianissimo, is given out by the clarinet. The first motive comes back (wind instruments with a broken-chord figure for strings). After development, the second theme is given to flutes. The chief theme enters for the last time.

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III. Presto, A major, 3-4. The chief subject of the Scherzo begins in the first violins. There is an episode for oboes and bassoons. The chief theme returns, now for full orchestra. The Trio theme is for clarinets and horns. In repetition, the Scherzo section is scored somewhat differently.

IV. Allegro con brio, E major, 2-2. There is a trumpet call. The strings have a descending passage. A section of this theme is given to the first violins, while a figure in 6-4 time is for the horns. The second subject is announced by wind instruments over tremolos for the strings. After this comes to a climax, there is an episode in C-sharp minor. The exposition is repeated. In development the first theme is chiefly employed. In recapitulation the chief theme is proclaimed as at the beginning of the movement. The second subject is now in E major for the wood-wind. The episode in C-sharp minor returns in E major. The trumpet call is again heard; violins have the material that opened the exposition; but the trumpet call brings the end.

\* \*

Alfvén entered the Stockholm Conservatory when he was fifteen years old. He studied the violin with L. Zitterquist, the concert-master of the Royal Court Orchestra of Stockholm, and theory and composition with Adolf Lindgren.\* From 1896 to 1899 Alfvén received a subsidy from the Government. He studied the violin with César Thomson at Brussels. During these years he was interested in paint-

\* Mr. Felix Borowski gave this sketch of Lindgren in the Programme Book of the Chicago Symphony Orchestra of October 26-27, 1917: "Adolf Lindgren was born March 14, 1846, at Trosa (Sweden). His first studies were made in philology, but his growing interest in music resulted in 1875 in his appointment as music reviewer on the staff of the Stockholm *Aftonblad*. In 1881 he founded the *Swedish Musical Journal*, which he edited until 1885. Lindgren was the music editor of the encyclopedia, *Nordisk Familjebok*, and he published *Sånger i svensk verslär* (1880); *Om Wagnerismen* (1881); *Svenske hofkapellmästare* (1882) and *Musikaliska studier* (1896). He died at Stockholm February 8, 1905."

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ing. His uncle Oscar Toërna, a landscape painter, encouraged him, but Alfvén finally determined to make music his profession. In 1900 he was awarded the Jenny Lind Pension, which gave him a sum equivalent to \$860 a year for three years. In 1904 he was appointed professor of counterpoint and composition at the Stockholm Conservatory. He conducted the symphony concerts and at the Royal Opera House. In 1910 he was chosen to fill the chair of music at the University of Upsala and to direct the famous chorus of that University. With this chorus he gave concerts in Russia, Finland, Germany, and Austria. A projected visit to the United States with him as conductor was abandoned on account of the present war. He has conducted orchestral concerts at Dortmund, Stuttgart, Vienna.

The list of his compositions includes three symphonies: No. 1, F minor, composed and produced in 1897; No. 2, D major, produced at Stockholm in 1899; No. 3 E major (1905); symphonic poems as "En Skärgårdssägén"; "Midsommervaka"; "Festspel"—Polonaise; "Drapa" (1907), a service of mourning for the death of King Oscar; "Triumphmarsch," Op. 10; "Jahrhundertfeier—Kantata," for solo voices, chorus, and orchestra; "Die Glocken," for soprano and orchestra; "Schärenbilder," Op. 17; "Lyrische Stimmungen," Op. 8; "Ein Schärensage"; a sonata for violin and pianoforte; many songs and small pieces for the pianoforte and for the violin.

"Midsommervaka" was performed at Minneapolis by the Minneapolis Symphony Orchestra, December 8, 1912, November 14, 1913, January 16, 1914; "Festspel," December 13, 1914; "Drapa," January 22 and March 28, 1915.

"Midsommervaka" was performed for the first time in London at a Promenade Concert, August 31, 1911. The *Times* then said: "As

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The Second Symphony, in D major, was performed in London at a Promenade Concert, September 17, 1901. The *Pall Mall Gazette* said of it: "The work is, as one might imagine, planned according to an ambitious scheme, and is achieved also by a young man of nine-and-twenty—a work irregular in its accomplishment, and not altogether original in its inspiration. That last fact is, of course, by no means to be recorded as against the work in general. M. Alfvén has rightly indulged in the luxury of admiring the masters who are after his own

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heart; and for that reason there is a good deal of Wagner in his score, a certain quantity of Puccini, and at times such reminiscences of an earlier school as were crystallized in the work of Sullivan. (We do not for a moment, of course, mean by this that he has any particular knowledge of that English composer.) In the earlier part of the composition under consideration there is a great deal of rather unmeaning repetition, which succeeds finally in producing a profound sense of irritation. Habit nearly always compels one who is accustomed to hear phrases emphatically repeated to assign to them certain vowel sounds (as may be noted particularly in Wagner's 'Walkürenritt'). This was also the case, though not by any means conducing to the same advantage, in M. Alfvén's symphony. The last two movements, however, after every drawback mentioned is accounted for, are excellent pieces of work, and were played in a manner befitting their merit. The orchestration, no less than the musical motives, is clearly the work of a genuinely clever and promising musician. The final movement in particular, with its almost daring interlude of a chorale set among three fugues, could have been written, not only for its mere technique, but also for its artistic sense of beauty, only by a master of his craft. Mr. Wood conducted his forces through its interpretation with much insight. The time has passed when one can call the intrusion of even so peculiarly modern a work as this into these concerts a risky or bold proceeding, and it is only to be recorded, therefore, that the symphony was received with general enthusiasm."

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FRIDAY AFTERNOON, FEBRUARY 22, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 23, at 8.00 o'clock

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Brahms . . . . . Symphony No. 3, in F major

---

Liapounoff . . . . . Concerto for Piano and Orchestra, E-flat minor, Op. 4

Delius . . . . . "In a Summer Garden"

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THIRTY-SEVENTH SEASON, 1917-1918

Dr. KARL MUCK, Conductor

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FRIDAY AFTERNOON, FEBRUARY 22  
AT 2.30 O'CLOCK  
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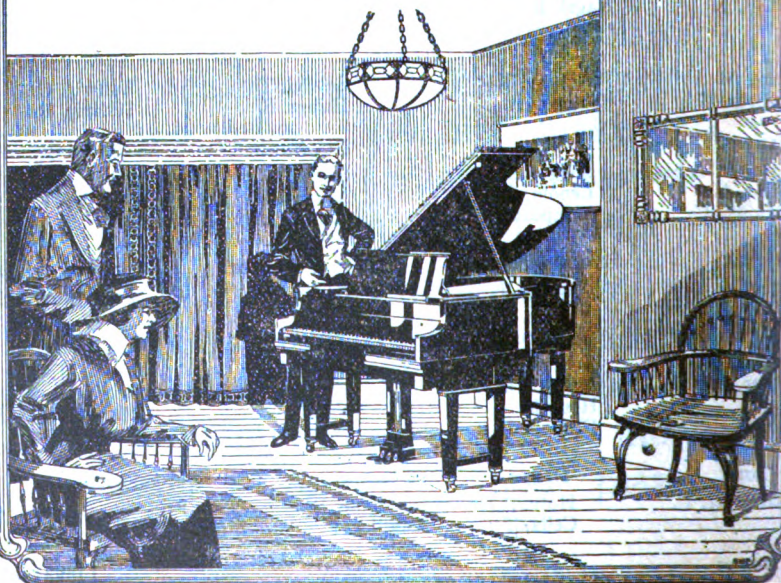
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## Fifteenth Programme

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FRIDAY AFTERNOON, FEBRUARY 22, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 23, at 8 o'clock

---

Brahms . . . . . Symphony No. 3, in F major, Op. 90

- I. Allegro con brio.
  - II. Andante.
  - III. Poco allegretto.
  - IV. Allegro.
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Brahms worked on his Third Symphony in 1882, and in the summer of 1883 completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's \* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the sym-

\* Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

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phony." To which Brahms answered: "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic Concert in Vienna, December 2, 1883. Hans Richter conducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied: "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.\* For a year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.† Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms's violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first subscription concert,

\* In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.

† Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

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and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks (\$9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica'"; yet Hanslick took care to add that the key-word was not wholly to the point, for only the first movement and the finale are of heroic character. This Third Symphony, he says, is indeed a new



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one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

Max Kalbeck thinks that the statue of Germania near Rüdeshelm inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384-385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is introduced by the violins in octaves, supported by violas, violoncellos, and trombone, at the

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beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This delicate violation of the rules has provoked much discussion, although the swing of the theme is no way influenced by this cross-relation, or *Querstand*. Some find here the “key-note to some occult dramatic signification.” William F. Apthorp voiced this opinion with peculiar felicity: “It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago’s

“ . . . O, you are well-tun’d now!  
But I’ll set down the pegs that make this music,  
As honest as I am.”

The second chief member of the body of the first theme is silent for four measures, while the first violins continue; but it again appears in the bass, A, C, A. Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the “Venusberg” scene in “Tannhäuser,”—“Naht euch dem Strande!” Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony.

The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The clarinet sings against a bassoon phrase over a double drone-bass or organ point from the deeper strings, while the flute embellishes. This is repeated, and the strings bring a short phrase in antithesis. With the end of this section in 9-4 and with the return to 6-4, and the stormier mood, the oboe gives out the “device” (A, C, A).

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The free fantasia, or middle section, is comparatively short,—nine pages of the score to fourteen occupied by the exposition. Both themes are developed. The "device" is developed melodically by horn and oboe.

The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings). The "device" is repeated by the trumpets, horns, trombones, bassoons; it gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds one of the "Prayer" in "Zampa." It is played in four-part harmony by clarinets and bassoons, re-enforced after two measures by horns and flutes in the lower register. Violas and violoncellos in four parts repeat the last which is modified. There is a flowing passage for the strings alone. Again the strange harmonies in the wind. There is a return to the first theme in C minor, which is sung by the horn, then by the oboe, and at last by the first violins and violoncellos. There is a short coda.

The Finale, allegro, in F minor, 2-2, opens with the statement\* of the first theme (*sotto voce*) by the strings and the bassoons. The exposition is simple. The theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads

\* Not the "Prayer" for three voices, act ii. No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.



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to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in synco-pated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form, which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F); but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

\* \* \*

Those who delight in savage attacks on celebrated men should read Hugo Wolf's article on "Concerts of the Meiningen Symphony Orchestra," dated November 30, 1884. See Hugo Wolf's "Musikalische Kritiken," pages 109-111 (Leipsic, 1911). Wolf acknowledged that the Third Symphony was in part an excellent work—for Brahms, who was wholly lacking in originality. "Brahms is an epigone of Schumann

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and Mendelssohn and, as such, exercises on the development of music history about the same influence as the late Robert Volkmann did; that is, he has just as little importance for music history as Volkmann, and also no influence. He [Brahms] is an excellent musician who knows his counterpoint. To him ideas come now good and fine, now wretched, now already well known, and often ideas do not come at all. Brahms is like an isolated *émigré* of the French Revolution, and, truly, he resembles the two *émigrés* sketched in a characteristic manner by Grabbe in his drama 'Napoleon': 'What coat-tails, what old-fashioned behavior and opinions, what ghosts out of the good old-fashioned and most stupid period! They know absolutely nothing of the Revolution and its bloody years; but they have remained, as sometimes the mountain stream subsides and the grass remains and perhaps therefore considers itself stronger than the floods which even still pour over it and tear apart the shores. They have not stirred a straw's length from themselves and their proud madness.' Schumann, Chopin, Berlioz, Liszt, the leaders of the revolutionary musical movement after Beethoven (in which period Schumann himself hoped for a Messiah and indeed in—Brahms!) have gone over our symphonic composer and not left a trace." Then Wolf drew a comical but bitter picture of Brahms returning home like a long absent ghost and finding spider webs in the deserted house. Music paper all yellow, an inkstand choked with dust, and a rusted pen excite his attention. He sits down and thinks and thinks and thinks in vain. At last he recalls the good old time, now toothless, wrinkled, shaky, squeaking and chattering like an old woman. "At last he grasps the pen. What he writes are, on my honor, notes, a mass of notes. These notes are now stuffed according to the rules into the good old form, and that which comes out of them is—a symphony."

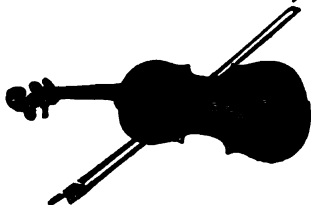
The object of music, said Athenæus, is to promote affability and arouse a gentleman-like joy.

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She played for the first time in Boston on November 9, 1914, when her programme contained only pieces by Chopin. She has played here on December 8, 1915; January 31, February 24, October 14, December 6, 1916.

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This concerto, composed in 1890, was performed at a Free School concert, conducted by Balakireff, in Petrograd in 1891. Josef Hofmann

\* Mr. Whittern is known professionally as Emerson Whithorne. Mme. Leginska was awarded a court decree of separation from her husband at Cleveland in February, 1918.

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played it in this country in the season of 1907-08, at Chicago, with the Chicago Symphony Orchestra (March 6, 7).

The orchestral portion is scored for three flutes (one interchangeable with piccolo), one oboe, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, and strings.

The concerto is a continuous movement. The chief theme is announced at the beginning, E-flat minor, Allegro con brio, 3-4. This theme is worked out elaborately in alternation with a more songful motive. A third and expressive theme appears later, D major, Adagio non tanto, 2-4. There is a brilliant ending, E-flat major.

Liapounoff spent his early years in the country and was not musically precocious. When he was fifteen years old he entered the newly-established Imperial School of Music at Nijny Novgorod. He afterwards entered the Moscow Conservatory where he took pianoforte lessons of Karl Klindworth and Paul Pabst and studied composition with N. A. Hubert.\* Leaving this Conservatory in 1883 he taught and composed for two years. He then went to Petrograd, where he became acquainted with Balakireff, to whom he was devoted as long as the latter lived. Balakireff brought out Liapounoff's Concert Overture in 1883. This work was afterwards entitled "Ballade." He was chosen director of a commission to collect folk-songs of the governments of Vologda, Viatka, and Kostroma. The commission collected about 260 songs. A selection was published in 1899 according to Mr. Montagu-Nathan; others give 1897 as the date. From 1894 to 1902 Liapounoff was assistant director of the Court Chapel. He has appeared as a pianist in Germany.

His chief orchestral works are as follows: the Ballade already men-

\* Nicholas Albertovich Hubert, born March 19, 1840, at Petrograd, died at Moscow, October 8, 1888. Having studied with his father and at Petrograd Conservatory, he was in 1869 director of music classes at Kieff; opera conductor at Odessa. In 1870 he taught theory at the Moscow Conservatory. From 1881 to 1883 he was director of that institution. He was the music critic of the *Moscow News*.

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tioned; "Solemn" Overture with use of Russian themes, Op. 7 (1896); Symphony in B minor, Op. 12—it was performed at Leipsic by the Winderstein Orchestra, January 22, 1907, and at a Russian concert in Berlin, January 28, 1907; a Polonaise, Op. 16; "Hashish," a symphonic poem, produced at Petrograd in April, 1914.

He has written much for the pianoforte; for that instrument with orchestra, a "Rhapsody on Folk-songs of the Ukraine," performed in New York at a concert of the Russian Symphony Orchestra, January 14, 1909, with Miss Schnitzer, pianist, and in London, September 7, 1909, when Miss Eveleyn Suart was the pianist. His second Concerto, produced at Petrograd in April, 1912, was performed for the first time in the United States by the Russian Symphony Orchestra on November 17, 1917, when Tamara Lubimova, pianist, made her first appearance in this country.

His pianoforte sonata in F minor, Op. 27, was played in London by Vera Wise on April 27, 1910. Earlier in that year it was played in Berlin. His Op. 1 consisted of an Etude, Intermezzo, and Valse. Among his earlier pieces—preludes, vales, mazurkas, studies—his "12 Etudes d'Exécution transcendante," Op. 11, are conspicuous. The 12th, an "Élégie," is in memory of Liszt, to whom the set is dedicated. Among Liapounoff's latest works for the pianoforte are Op. 29, Two Waltz Impromptus; Op. 31, Seventh Mazurka; Op. 34, Humoreske; Op. 35, Divertissements; Op. 36, Mazurka; Op. 41, "Fêtes de Noël," four tableaux; Op. 45, Scherzo; Op. 46, Barcarolle.

He has written many songs, some of which were sung by Mme. Julia Culp at concerts of Russian music given in Berlin in 1910. In the list are a set of twelve, which includes the "Oriental Romance," "On the Steppe," "On the Banks of the Ganges"; Op. 38, Three Romances; Ops. 42, 43, 44, Thirteen Songs; Ops. 50, 51, Eight Lieder and Romances.

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Liapounoff has been active as an editor of other Russian composers' works. With Balakireff he undertook the revision of Glinka's "Life for the Tsar." He completed and edited Balakireff's pianoforte concerto.

## ENTR'ACTE.

### BRAHMS THE MAN.

Many anecdotes might be told of Brahms's relations with men, children, and women. He was loved deeply by those who knew him well, but to many he was reserved or bearish. W. Beatty-Kingston, a keen observer and judge of men, in his entertaining book, "Music and Manners" (2d ed., London, 1887), described Brahms as he met him in Viennese society: "Of this intellectually and artistically luminous circle Johannes Brahms, whenever he joined it, became at once the central point and chief personage partly in virtue of the prestige earned for him by his indisputable genius and partly by reason of his own innate masterfulness of disposition, which enabled him, in eleven cases out of twelve, to take and keep the lead in society, no matter of what class. An imperious man, restrained from self-assertion by no reluctance to wound his neighbor's sensibilities, if he be endowed with real talent, and have done things universally acknowledged to be great, finds little difficulty in establishing himself as a social despot amongst people of average brains and courage. Having a rough side to his tongue, and being quite unscrupulous with respect to his use of it, his domineering is fre-

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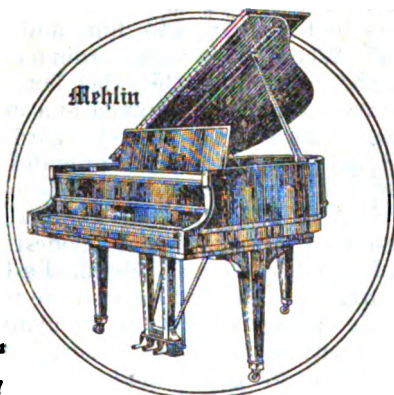
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quently submitted to by those who are his equals in intelligence and his superiors in breeding, but either too timid or too indolent to resist his assumption of superiority. Such an one, when I first met him, some eighteen years ago, was Johannes Brahms,—loud, dictatorial, a little too obviously penetrated with a sense of his surpassing greatness, violently intolerant of opinions differing from his own, curiously blunt of speech and *burschikos*,—a German adjective comprehensively descriptive of the roughness characterizing University manners throughout the Fatherland,—but none the less a jovial spirit, strongly addicted to the pleasures of the table, and taking keen delight in highly-salted ‘after-dinner’ stories, of which he was an ever-ready narrator, at once boisterous and unctuous. As long as he was allowed to have his own way, without let or hindrance, whether in an oracular or anecdotal mood, he was an exceedingly amusing companion, being extremely well-read, clear-headed, and humorous. But he could not stand competition. A shared social throne had no charms for him, and other people’s brilliancy ‘put him out.’ When by any extraordinary accident he found himself relegated to the position of ‘the other lion’ who ‘thought the first a bore,’ his irritation too often betrayed him into actual rudeness towards people for whom he had the highest regard.”

A much pleasanter and probably no more prejudiced view of Brahms, the man, is given by Widman, “Johannes Brahms in Erinnerungen” (Berlin, 1898). Percival M. F. Hedley, the sculptor, who made various busts of Brahms, described him as “simple, modest, sincere, and true; quiet and yet fond of harmless humor. He liked a lonely life, so as to dwell entirely in his art. Not caring for social life was the only reason why he refused to settle in England, despite the many requests made to him. He, as well as many of his fellow-artists, hated the dress-coat. When asked why he would not go to London, where his music was so esteemed, he answered: ‘Oh, I don’t like to go there: one has always to appear in a dress-coat, and I do not care for it.’”

Franz Fridberg, on the other hand, said that “Brahms lacked every conception of the joy of life. . . . Even his best friend, Hellmesberger, when I once spoke to him about it, made the remark: ‘Yes, Brahms, if he were to take it into his head to write something lively, would most



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likely make the text, "What pleasure death assures." Later, I learned to see him in an entirely different nature. He could, when he liked, display an almost unbounded merriment, and play jokes like a student."

Hanslick tells us that Brahms had no knowledge shortly before his death of the hopelessness of his condition: "Friends and physicians affectionately keep him in illusion. The newspapers, which he still occasionally looked over, refrained from any notice of his severe sickness."

Brahms might have echoed the speech of Brachiano in John Webster's "The White Devil":—

"On pain of death, let no man name death to me:  
It is a word infinitely terrible."

And there is a story that, when Brahms learned from his lodging-house keeper that he was a doomed man, he wept bitterly, and for a long time spoke not a word. The "Serious Songs," however, were not written, as some claim, during his sickness: on the contrary, he was in excellent physical condition when they were composed, and not until some months later did symptoms cause uneasiness.

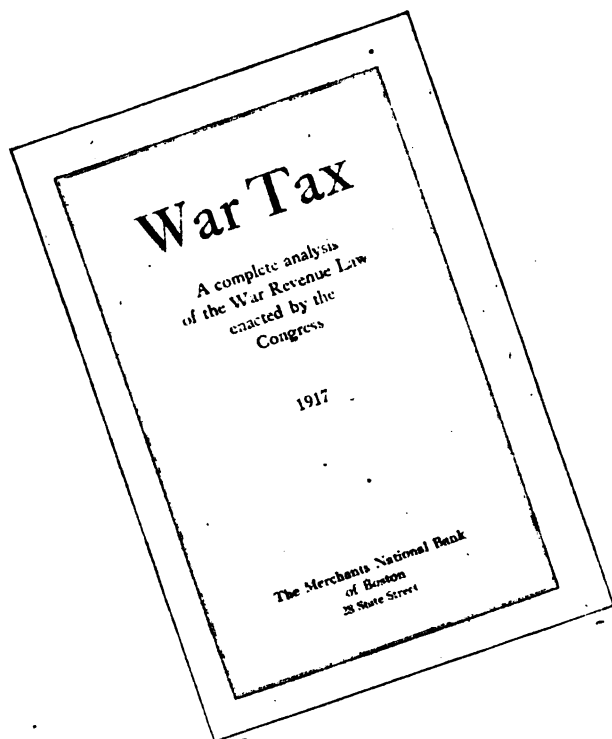
There has been much talk in London about the question of performing German music in concerts. Apropos of Brahms, and his alleged dislike of the English, Sir David Hunter Blair wrote a letter to the *London Times* of August 29, 1917: "The writer of your little obituary notice of Robert von Mendelssohn, who had, we are told, nothing German about him except his name, describes him as 'the friend of so many of Germany's best—Clara Schumann, Joachim, and Brahms—none of whom, happily, lived to see the wreck of their ideals.' With regard to Brahms, one would rather like to know what ideal of his has been wrecked by the present policy, attitude, and action of Germany, which is presumably what the writer refers to. Brahms was a great musician and a German (though not a Prussian). His music is eternal, and independent of the limits of place and time. But his personal ideals were German through and through, and his dislike and contempt for England were notorious

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and invincible all through his life, which almost coincided with the long reign of Queen Victoria. He never set foot in England; he twice refused a degree from an English university, and his letter declining to write a work for a great English festival, though sometimes cited as humorous, was simply offensive. Brahms's English biographers have almost entirely glossed over his hatred of England, one of the best known of them naively stating that he would not visit us because he dreaded being lionized and made much of. And I remember at a university musical club meeting much indignation being wasted on a member who objected to an English club contributing to a memorial to a man, however eminent, who detested England and all her works. Once more, what ideal cherished by Brahms has been wrecked in the present upheaval of Europe? One would really like to hear."

This letter was answered by Sir Charles Villiers Stanford in the *Times*: "Sir David Hunter Blair had not, as far as I am aware, the only direct means of ascertaining Brahms's attitude to this country—personal knowledge of the man. I am one of the few left who had that privilege. I state positively that Sir David Hunter Blair and his University Club friend are entirely wrong, and, from ignorance, of course, took a wholly false view of his opinions. I know why Brahms did not come for an English degree, and have his letter (written in very different terms from what Sir David imagines) in my possession now. I also know the reasons why he wrote the letter to a 'great English festival,' which, so far from being offensive, was a model of well-deserved and subtle irony; but I refrain from specifying the reasons for it, because to do so would involve personal matters which are none too creditable to ourselves and are best left buried with the protagonists. The *naïveté* to which Sir David alludes is so obviously intended for me that I feel compelled to reply thus: He may consider the dislike of social publicity *naïf*, but it still happily exists in some men who are too big to care for it, and Brahms was one of these. He shared with Beethoven an admiration for this country which, like Beethoven, he never could face the journey to see. His scathing condemnation of Prussian policy at the time of the Chino-Japanese war, expressed in no measured terms at a grand ducal state dinner, is on record. He loved his country, but to hazard the guess that he despised and detested ours is to cast an unwarrantable slur both upon his memory and upon his judgment."

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## THE MUSICIAN'S HAND: ITS CAPACITY FOR RHYTHM.

(The London Times, October 7, 1916.)

We may hold, with Anaxagoras, that man owes his superiority over the animals to the possession of a hand or, with Galen, that he has a hand because he is the wisest of creatures—that our hands, in fact, make us or that we make our hands; but, on either view, the part played in music by that member of the body is the most subtle and the most decisive of any. And this is curious. For, in the first place, the voice and the face express us, in ordinary life, far more intimately than the hand does. We remember faces and voices all our lives, whereas it is only specialists, such as portrait-painters or the police, who care to make and keep records of hands and fingers. And, in the second place, the hand is not specially adapted for making music. Its distinguishing features are two; the ability to move the thumb across the fingers, by which we pick up, sort out, and so on, and to turn from pronation to supination and *vice versa*—the muscular action, that is, by which we break a ball from the off or from the leg; and—with the exception, of course, of Carl Philip Emmanuel's discovery about the thumb—neither of these is of much service in playing instruments. Meanwhile, its chief employment, that of closing the fingers to grasp, is of actual disservice to the instrumentalist; because it makes more difficult the actions he most frequently needs of raising and of separating the fingers by means of muscles which have been called, out of deference to him, *fidicinales*.

That the hand is ill-adapted for making music is the very reason it



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makes it. If man's extremities were armed like the brute's, he would not have invented the arts of war by which he shows his superiority to them. And if his hand or voice at their untutored stage could have expressed him fully, he would not have invented the arts of peace by which men and nations are differentiated. The voice has incidentally, had much to combat before it could be used in music. The natural voice rises by leap and falls by step, its high notes are loud and its low soft, its emission is impulsive and spasmodic, whereas music demands an even current of sound which may be affected but must not be dominated by these tendencies. The triumph of voice and hand in the arts is thus seen to be part of a progress, which we think of as an upward progress, depending on the atrophy of those parts which do not subserve a vital purpose and the development of those which do.

But the more interesting and, at first sight, less explicable statement is that the hand has more to do in the making of music than the voice has to say. This is not true of music at any and every particular moment, only of the art over its whole course. We noticed that the voice and the face were, in the ordinary relations of life, more eloquent than the hand. Let us consider what has happened in the case of the face. In the East they dance primarily with the face, secondarily with the arms and other limbs, and last and least with the feet. This is not a mere diversity like their writing from right to left, or their women making love to their men. It is an endeavor to combine in one moment two elements of expression, the brightening or depressing of this or that physical feature and the accelerating or retarding of motion. The eye, eyebrow, lip, neck, shoulder, and so on, move by minute gradation and in infinitely changing rhythm; and thus face and figure submit themselves to something which is closely analogous to the pitch and rhythm of music. But when, as in the West, the feet take the lead, a new consideration comes in. These are part of a natural pendulum, the legs; and this fact forces what was irregular into regular rhythm. The dance then becomes valued for its regularity, and specializes in regular patterns, while the "melodic" part of it becomes atrophied. The voice, on the other hand, is pre-eminently melodic, getting its rhythm, but an irregular rhythm, from the words. In the effort after regular rhythm the voice must borrow from the feet, and its own natural rhythm then becomes atrophied. Thus voice and feet represent respectively different sides of music.

Now comes the hand. This possesses a capacity, permissive but not necessary, for regular rhythm. It has no capacity for melody, but it makes itself one. Armed with the power of infinitely graduating



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both pitch and rhythm, or in proportion as it is so armed, it is free to make all the music which the brain can conceive. Thus the instrument gradually, but surely, ousts from their hegemony, as we see that it has ousted to-day, both the song and the dance. Towards the dance we feel, perhaps, as the Romans did at the zenith of their civilization, that it does not quite belong to the highest part of our nature. The dethronement of song is a consummation we may regret, but cannot alter. It will not die; but it will be translated.

**"IN A SUMMER GARDEN" . . . . . FREDERICK DELIUS**

(Born at Bradford, Yorkshire, England, in 1863; living at Grez-sur-Loing, France) \*

"In a Summer Garden" was composed in the spring of 1908. It was performed for the first time at a concert of the Philharmonic Society in London, December 11, 1908, when the composer conducted. The first performances in the United States were by the Philharmonic Society of New York, in New York, January 25, 26, 1912. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Fiedler conductor, April 20, 1912.

The composition is dedicated to Jelka-Rosen, a painter and the wife of Delius. It bears this motto from a poem by Rossetti:—

All are my blooms; and all sweet blooms of love  
To thee I gave while Spring and Summer sang.†

The score was published in 1911 at Leipsic. The composer asks for these instruments: sixteen first violins, sixteen second violins, twelve violas, twelve violoncellos, twelve double-basses, three flutes, two oboes, English horn, two clarinets, bass-clarinet, three bassoons, four horns, two trumpets, three tenor trombones, bass tuba, one harp (or more), a set of three kettledrums, Glockenspiel, triangle.

When "In a Summer Garden" was performed in London for the first time, the composer did not wish any description of the work printed in the programme book lest it should prevent the reader from listening. It may be said that the work is an impressionistic landscape, although

\* In 1915 Delius was living near London.

† These lines are from "Love's Last Gift," Sonnet LIX. in "The House of Life."

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it might be too much to say that there is no "organic idea" or "thematic germ." "The prevailing tone color is sombre, and there are two principal themes, the second of which is expressive of tender yearning."

The work begins Andante, "with quiet movement," G minor, 3-4, with measures for wood-wind that are repeated by strings which continue the musical idea, while there are figures for wood-wind instruments. Animato. Florid passages for wood-wind, with chords for violas and violoncellos, until the strings have a subject that quickly leads to a fortissimo for full orchestra. A quieter mood follows with a characteristic figure which is treated until a section "very quietly, not too slow," 6-4, with melody for violas, while lower strings sustain chords, and there is figuration for flutes, oboes, clarinets. A horn enters melodically, and the harp has chords. Other instruments come in, and the pace gradually grows more animated. There is new material. The ending is extremely quiet.

\* \* \*

One of the first to call attention in this country to Delius was the late John F. Runciman in his letters from London to the *Musical Record* (Boston), February 1, 1900, and to the *Musical World* (Boston). He was then on the editorial staff of the *Saturday Review* (London). He prepared an article on Delius for the new series of "Famous Composers and their Works" (J. B. Millet Company, Boston, 1900). This article and articles on other modern English composers were then unfortunately omitted on account of lack of space, but a song by him, "Irmeline Rose," was published in the third volume of this series (pp. 100-102) "by the courteous permission of the composer." An article on Delius by Runciman, contributed a few years later to the *Musical Courier* (New York), is published in this Programme Book.

A biographical study of Delius was published in *Musikalisches*

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*Wochenblatt* (Leipsic) in 1907 (Nos. 35-36, 37). The author was Max Chop, who wrote the article "Frederick Delius" in "*Monographien Moderner Musiker*," vol. ii. (Leipsic, 1907), and later a more elaborate study of Delius and his music, which is published in pamphlet form by "Harmonie," Berlin.

\* \*

Delius was born on English soil. His father settled in England in 1842 and was naturalized. His mother was a German. As a child, Delius took pleasure in music, and he played the violin. He wished to be a musician, but his parents insisted that he should be a merchant. When he was about twenty years old, he went to Florida, and settled there as a grower of oranges on a lonely plantation. There he studied music and nature for some years. He finally went to the Leipsic Conservatory, where, to use Runciman's phrase in the *Musical Record*, "he endured his musical training" under Reinecke and Jadassohn. Delius has lived since 1888 in France: in Paris, near Paris, and since 1897 at Grez-sur-Loing, where he has written his most important compositions.

He first made himself known in England as Fritz Delius by a concert of his own works in St. James Hall, London, May 30, 1899, when the programme included his Fantasia for orchestra, "Over the Hills and Far Away"; a Legend for violin and orchestra (John Dunn, violinist); two movements from an orchestral suite formed from incidental music to a drama, "Folkeraadet"; a symphonic poem, "The Dance goes on"; a long excerpt from an opera, "Koanga" (solos sung by Mme. Ella Russell, Miss Tilly Koenen, Messrs. Vanderbeek, Llewellyn, and Black); several songs, among them "Through long, long years," "On the Seashore" (sung by Miss Christianne Andray); and, to quote from the *Musical Times* of July, 1899, "a setting for baritone



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solo, male chorus, and orchestra of an incoherent poem, called 'Also sprach Zarathustra' by Friedrich Nietzsche" (baritone, Douglass Powell). Runciman tells us in this Programme Book how the critics were perplexed, but the *Musical Times* said of the compositions: "In spite of their frequent wildness, lack of reticence, and occasionally apparent want of knowledge of the best means to secure the desired effects, they possess a boldness of conception and virile strength that command and hold attention"; and it spoke of the composer's "ambitious aims and extensive musical knowledge."

It was in Germany that Delius became famous, through the efforts of Dr. Haym in Elberfeld, who produced the overture "Over the Hills and Far Away" as early as 1897; of Fritz Cassirer, who conducted the opera "Koanga" at the Elberfeld City Theatre (1904) and "Romeo and Julia of the Village" at Berlin (1907); of Professor Julius Büths, of Düsseldorf; and through the interest of Arthur Nikisch, Oskar Fried of Berlin, and Professor Suter of Basel.

The list of his chief works is as follows:—

FIVE SONGS (1888).

SEVEN SONGS (1889).

THREE SONGS BY SHELLEY (1890).

"IRME LIN," lyric drama in three acts (1890).

LEGENDE for violin and orchestra (1892).

"OVER THE HILLS AND FAR AWAY," Fantasie-overture, composed in 1893 (Elberfeld, 1897). It is said that Dr. Haym was summoned before the Town Council of Elberfeld after a performance of this overture and threatened with instant dismissal if he ever ventured to perform music of such a character again at a municipal concert.

"THE MAGIC FOUNTAIN," a lyric drama in three acts (1894).

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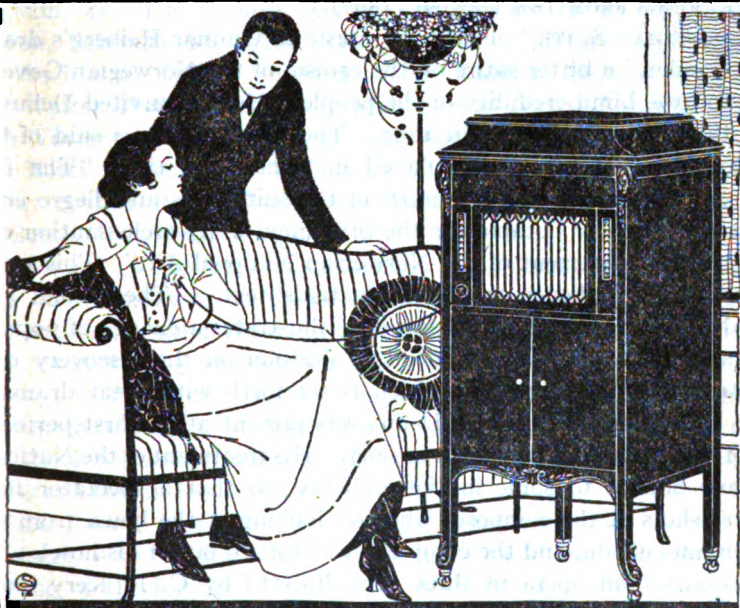
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1897, rewritten in the winter of 1906-07. First played by Julius Büths at Elberfeld in 1904, also at Düsseldorf and other cities; later in the fall of 1907. at Berlin by August Schmid-Lindner, when Max Schillings led the orchestra, and in April, 1908, at Berlin in one of Oskar Fried's concerts, by Theodor Szántó, who played it in other cities. Percy Grainger played it at a Philharmonic concert in New York, November 26, 1915.

**FIVE SONGS FROM THE DANISH (1897).**

"**NORWEGIAN SUITE**": incidental music to Gunnar Heiberg's drama "Folkeraadet," a bitter satire on the egoism of the Norwegian Government and the blind credulity of the people. Heiberg invited Delius to write this incidental music in 1897. The *Musical Times* said of two movements when they were played in London in 1899: "The first movement given (the third number of the suite) was an Allegro energico in C, specially notable for the brilliancy of its orchestration and extraordinary treatment of the Norwegian National Air." This treatment was in obedience to the dramatist's text. "The second performed (the fourth number of the suite) illustrates a change of popular sentiment, from grief for the dead to derision on the discovery of a deception, a strange incident which is set forth with great dramatic power and sense of humor." Delius was present at the first performance of the drama at Christiania in 1897. His treatment of the National Air gave offence to some in the audience, so that a spectator fired revolver shots at the composer who was looking at the house from the proscenium curtain, and the composer was turned out of his hotel.

"**KOANGA**," an opera in three acts, libretto by C. F. Kery, composed in 1896-97 (Elberfeld, March 30, 1904). It is based on an episode in Cable's novel, "The Grandissimes."

"**THE DANCE OF LIFE**," a tone-poem,—the same as "The Dance

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goes on" (London, 1899; Düsseldorf, January, 1904). The piece was composed in 1898.

"PARIS: A NOCTURNE," composed in 1899 (Elberfeld, 1900).

"ROMEO AND JULIA OF THE VILLAGE," a music-drama (1900-01), based on Gottfried Keller's story, text by Delius (Berlin, Komische Oper, February 21, 1907). The chief singers were Lola Artôt de Padilla, Zador, Merkel, Pröll. This opera was produced by Mr. Beecham, as "The Village Romeo and Juliet," at Covent Garden, London, February 22, 1910. The cast was as follows: Manz, Harry Dearth; Marti, Dillon Shallard; Black Fiddler, Robert Maitland; Sali, Walter Hyde; Child Sali, Miss Muriel Terry; Vrenchen, Miss Ruth Vincent; Child Vrenchen, Miss Betty Booker; The Slim Girl, Miss Betty Booker; The Wild Girl, Miss Muriel Terry; Poor Horn Player, Arthur Royd; Hunchback Bass Player, Albert Archdeacon. Mr. Beecham conducted.

"MARGOT LA ROUGE," music-drama, in one act. The story is one of an outer boulevard in Paris. Composed in 1902 for the Sonzogno competition. Unperformed. Ravel transcribed it for the pianoforte.

"APPALACHIA," tone-poem for full orchestra and chorus. Composed in 1903. "The work pictures impressions of Louisiana, Alabama, Florida, in the form of Variations." First performed at Elberfeld; then the 82d Lower Rhenish music festival at Düsseldorf in 1905, and by Oskar Fried in Berlin, 1906.

"SEA DRIFT," for full orchestra, baritone solo, and chorus, with text from Walt Whitman's "Out of the Cradle endlessly Rocking," the song of the forsaken bird. Composed in 1904. (First performed at the music festival at Essen, May, 1906.)

PART SONGS—Midsummer Song and ON CRAIG DDU, for mixed chorus; WANDERER'S SONG, for male chorus.

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"DAS TRUNKENE LIED ZARATHUSTRAS," for orchestra, baritone solo, and chorus (music festival at Basle, June 12, 1903).

"A MASS OF LIFE" (from Nietzsche's "Also sprach Zarathustra"), second part, for solo voices, chorus, and orchestra (1905) (music festival at Munich, June 4, 1908). Gmür was the baritone. First performance as a whole in London, 1909.

SONGS OF SUNSET, for baritone, soprano, chorus, and orchestra (poems by Dowson), 1906.

"BRIGG FAIR," orchestral rhapsody, founded on an old English tune, 1907 (Liverpool, January 18, 1908).

"IN A SUMMER GARDEN," for orchestra (London, at a Philharmonic Concert, December 11, 1908, when the composer conducted).

DANCE RHAPSODY for orchestra; performed for the first time at the Hertford (Eng.) musical festival, September 8, 1909, and then conducted by the composer.

THREE VERLAINE SONGS (1893-1910).

"FENNIMORE AND GERDA," lyric drama in three acts based on "Niels Lyhne," a novel by J. P. Jacobsen (1910-12).

"THE SONG OF THE HIGH HILLS," for orchestra and chorus (1911-12).

AN ARABESQUE, for baritone, chorus, and orchestra (1912).

"LEBENSTANZ," symphonic poem for grand orchestra; dedicated to Oskar Fried (Berlin, November 15, 1912).

"ON HEARING THE FIRST CUCKOO IN SPRING" and "SUMMER-NIGHT ON THE RIVER," 1912-13, two pieces for orchestra (Leipsic, Gewandhaus concert, October 2, 1913).

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scape, Dance, The March of Spring—(1913-14), performed by the London Symphony Orchestra, in London, May 10, 1915.

SONGS: Chanson d'Automne; The Nightingale has a lyre of gold; Black Roses; I Brasil; Spring.

SONATA for violin and pianoforte (1905; revised in 1915), London, April 29, 1915, performed by A. H. Catterall and R. T. Forbes.

STRING QUARTET, 2d movement entitled "Late Swallows." London String Quartet, London, November 17, 1916.

The London *Daily Telegraph* recently announced that Delius had written from his home in France that he had composed a Requiem "inspired by the war," a violin concerto, and a Ballade for Orchestra. (The *Musical Times* in 1915 mentioned a Requiem composed in 1914 for solo voices, chorus, and orchestra.) The *Daily Telegraph* (January, 1918) referred to a double concerto for violin and violoncello written for the Misses May and Beatrice Harrison, which was intended for performance in the United States.

Delius's "Appalachia," "Brigg Fair," "Mass of Life," and "Sea Drift" were performed in London in 1908. "The Dance of Life," "Mass of Life," and "Sea Drift" were performed there in 1909. The pianoforte concerto was performed there October 22, 1907. Mr. Szántó was the pianist.

\* \* \*

These orchestral works of Delius have been performed in Boston:—

"PARIS, a Nocturne (The Song of a Great City)," November 27, 1909, Boston Symphony Orchestra, Mr. Fiedler conductor.

"BRIGG FAIR, an English Rhapsody," December 3, 1910, Boston Symphony Orchestra, Mr. Fiedler conductor.

"IN A SUMMER GARDEN," April 20, 1912, Boston Symphony Orchestra, Mr. Fiedler conductor.

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\* \*

At Leipsic, Delius as a student became acquainted with Grieg, and acquaintance ripened into friendship. Delius travelled in Norway, and knew its fiords and mountains. The music of Grieg influenced in a measure his early compositions, Max Chop informs us; but he outgrew this influence, and the three composers who have had more to do with shaping Delius are Bach, Chopin, and Wagner. The scene in the Southern United States, the characteristics of Nature, the negro life,—these made an indelible impression on him. Delius is by no means a misanthrope: on the contrary, he is an optimist and he at times enjoys the din of a great city; but he can work only in a place like Grez, where he can be free from intrusion, where he can concentrate his thoughts, and be alone with his wife—she was a painter, born Jelka-Rosen—and Nature. He is not easily satisfied with his compositions. There is constant revision until he thinks the true expression of his thoughts is found. His nature is wholly sound and healthy, without a trace of the morbidness that appeals to many of the modern French and Germans in art. He is not at all concerned with the fate of his works; he cares not for publicity or for publication. Immediately after the concert in London in 1899, he went away, careless as to the results, rejoicing in the fact that he had at last heard some of his music, believing that he had reached the self-imposed goal. Nor has he since been disturbed because his music has been bitterly assailed or flippantly dismissed. Chop declares that the field of Delius is "the painting of moods," not merely "tone painting."

\* \*

In an article "Some Modern English Composers," written originally by John F. Runciman for the new series of "Famous Composers"

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and published in the *Musical World* (Boston) of June, 1901, Mr. Runciman said: "No man has devoted himself more strenuously and self-denyingly to composition. . . . The first thing that strikes one in listening to this music is that the composer is striving hard to be original. Everything commonplace is rejected or avoided with a regularity that arouses suspicion as to the sincerity of the music. After growing accustomed to it, however, one finds that Delius is not striving merely to avoid the banal, or be original at all costs, but to approximate to an ideal of beauty of his own, and to express with exactitude his own emotions. Gradually much of his music grows upon one; one feels this new beauty, one experiences the throb of the new emotion, one finds a color and a movement different from anything to be found in other music. To me much of his music also remains ugly, expressionless, a total failure to say anything whatever. But when I put this aside I find so much that is fine, on a high plane, that I am disposed to wait to see whether I am to blame or the music. . . . Delius has not yet thought enough about the stage. For instance, when the stage directions are that a man kills off three or four dozen men, women, and children, removes the bodies and burns them, wipes his sword and beats it into a ploughshare, ploughs the ground, sows corn, waits for its coming up, reaps it, thrashes it, grinds it, and makes the flour into bread, and eats—for some such feat as this he will allow four or five bars, at most, in a very rapid tempo. Still, a little experience will put him right on that side of his art. Whether he has a real genius for the theatre I cannot say; I am inclined to think that pure music is his proper sphere. All his themes have a symphonic sound; they have not the point of Wagner's; they need something to make them catch the ear at once, as, for example, it is caught by the 'Siegfried' themes or the fire motive. This is a matter apart from the fineness or the reverse of the music; the music of Delius may be quite as fine even though his themes have not the click that would make them effective in the theatre, but they would be themes for the concert hall. . . . Delius tries to 'load every rift with ore.' Hence his peculiar harmonic progressions: he never aims at the general effect gained by, so to speak, large open spaces of ordinary chords; he tries to say something in every bar, and every bar is filled up as though

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it was the only bar in the piece. It is, at first, hard music to listen to. The perpetual discord resolving on discord, or calmly passed over unresolved, makes it at first not very agreeable to listen to; but, as I have said, it is music which grows on one, music which in many instances one soon learns to understand and like. Delius is certainly one of the hopes of England, though he does not live here; and, technically, he is certainly one of the most fully equipped musicians now living in Europe."

\* \* \*

On November 16, 1907, the *Daily Telegraph* of London published an anecdotal article about Delius by a "Fellow Student." The writer was with Delius in Leipsic. It appears from his story that Grieg, who was making a prolonged sojourn in Leipsic at the time, took Delius under his wing when his family wished him to pursue a mercantile career. "As a fact, it was a letter from Grieg that definitely settled matters."

"Apropos of 'Koanga' it is rather amusing to think that had it not been for the appointment of Mr. Cassirer as conductor of the Opera at Elberfeld, this work might still be lying, a happy hunting-ground for the flies, upon the musty shelves of the theatre library. For three years the full score had remained there, and had been inspected by several successive conductors, every one of whom declared his inability to read the notes, so large was the paper used and so small the handwriting. Such a comparative trifle, however, did not deter Mr. Cassirer, who quickly detected in it music out of the common. But even he has confessed that he was unable to study the score by night, since if he held the lamp up in order to read the flute and other high instrumental parts, those for the bass instruments were all in total darkness, while the opposite was the case if the lamp were placed upon the table. In the cast of 'Koanga' was Mr. Clarence Whitehill, whose Wotan was so much admired in 'Der Ring,' at Covent Garden, last summer; and great was the amusement when he appeared as a negro slave garbed in a costume similar to that so frequently seen when Miss May Yohe

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played in London. The first performance came near to falling through from the 'illness' of the prima donna, which, being diagnosed, proved to be due to nothing more dangerous than the want of a sufficiently becoming costume. Delius's early experience as an orange planter in Florida opened his eyes to the beauty of the genuine slave tunes, which experience was utilized in 'Koanga' as well as in 'Appalachia.'

"After something more than a couple of years of study in Leipsic, on his return from Florida, Delius came largely under the influence of Grieg and Norwegian life generally. For a time he lived in the North, working out his musical salvation on his own lines, and on one occasion his career seemed likely to come to an abrupt close. It happened thus. Some ten years ago, while sojourning in Christiania, Delius was approached by his friend Gunnar Heiberg, the Scandinavian dramatist, with a request that he would contribute the incidental music to a satirical political drama then about to be produced. Roughly speaking, the key to the drama lies in the story of the parliamentarians setting forth to fight a common enemy, but on the way they fall out among themselves and destroy each other. Into his score Delius introduced the Norwegian national melody, but at first in a minor key. This he developed into a funeral march, which became ultimately a wild and furious dance of joy, typical of the popular feeling at the result of the aforesaid fight.

"Night after night for several weeks the audience, regarding the moment when the dance begins as a signal, divided into two rival camps, and intermittent fighting occurred between them in the theatre itself. But one evening, as if to clinch the matter once and for all, a gentleman sitting in the stalls a short way back from the stage stood up in his place, and drawing a revolver from his pocket actually fired four shots point blank at the unlucky composer, who at the moment, during the interlude, happened to be surveying the house through the proscenium curtain, happily without any other effect than that of terrifying a portion of the audience into hysterics. Outside, too, the feeling was equally strong, and on returning to his hotel Delius was refused admission. To him the game proved very well worth the candle, however, since the incidents related brought Delius into very close friendship with Ibsen.

"This particular controversy was, of course, political, not personal. Of the latter form the English composer has had his share, as his practical friends have had theirs. Thus Dr. Haym, once conductor at Elberfeld, a town in which many battles have been fought round Delius, came near to being evicted from his post through his stanch advocacy of the new apostle's music. The good doctor was hastily summoned by the Town Council which had appointed him and (more or less)

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controlled him, after a performance of Delius's orchestral fantasia, 'Over the Hills and Far Away,' and assured him of their paternal determination to overthrow him if ever again he ventured to play such music at the entertainments they provided officially. Nevertheless, Dr. Haym proceeded with his propaganda to such an extent as to attract the attention of Dr. Julius Büths, who later performed great deeds of valor at Düsseldorf on behalf of another British composer, Sir Edward Elgar, to wit. How enthusiastically Dr. Büths adopted the message of the new composer is abundantly evidenced by the fact that, being of very short stature, and suffering from defective eyesight, it was impossible for him to take in at a glance the whole of the large music-page of a Delius score. Nothing daunted, the brave doctor copied with his own hand the whole of the full score on smaller paper—the copy being now a valued possession of Delius, to whom it was presented after it had satisfied Dr. Büth's purpose."

\* \* \*

Delius has decided opinions, which he has expressed through the columns of London *Musical Opinion*: "Strauss! He's simply dished up Wagner with twice as much devil and not half the inspiration; and Brahms is stodgy German philosophy, all congested from lack of exercise and dry from lack of rain. Wagner, of course, is a different matter altogether; music has not advanced a step since the 'Ring.' We have no really great men to-day; the heroes came to an end with Wagner. Debussy? Very extraordinary, of course, and full of interest; but we were discussing great men. Debussy is not great, nor is Sibelius, nor is Puccini, nor is MacDowell." Mr. Delius explains music's sorry plight as follows: "Emotion is the flesh and blood of music, and modern writers have no great overwhelming feeling. They are too bewildered by the complexity of life to feel anything very deeply. Nothing is more wonderful in art than elemental feeling expressed intensely. But music to-day is sick for want of feeling; it is full of doubt, dismay, self-distrust, blatant self-assertion." Messrs. Strauss, Debussy, and company perhaps derived solace from the fact that Mr. Delius, according to the article quoted, dismissed many of the great men of the past "with a few words of amused tolerance"; that Beethoven's symphonies were "subjected to a remorseless criticism." Mr. Gerald Cumberland, the interviewer, added that he believed this criticism "was indulged in a good deal for the fun of the thing and because it was unorthodox." The "fun of the thing" is less obvious than the heterodoxy.

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## Sixteenth Programme

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FRIDAY AFTERNOON, MARCH 1, at 2.30 o'clock

SATURDAY EVENING, MARCH 2, at 8.00 o'clock

---

Dukas . . . . . Symphony in Three Parts  
(First time at these Concerts)

---

Saint-Saëns . . . . . Concerto for Violin in B minor, No. 3

Sibelius . . . . . { a. Pohjola's Daughter  
  b. Nightride and Sunrise

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2. Sonata for Piano and Violoncello  
Op. 19 . . . . . Rachmaninoff  
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3. Quintet for Piano and Strings, Op. 51 . . . . . Arensky  
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## Boston Symphony Orchestra

THIRTY-SEVENTH SEASON, 1917-1918

Dr. KARL MUCK, Conductor

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### Programme of the Sixteenth Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, MARCH 1  
AT 2.30 O'CLOCK  
SATURDAY EVENING, MARCH 2  
AT 8.00 O'CLOCK

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## **Sixteenth Programme**

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**FRIDAY AFTERNOON, MARCH 1, at 2.30 o'clock**

**SATURDAY EVENING, MARCH 2, at 8 o'clock**

---

**Dukas** . . . . . **Symphony in C major**  
First time in Boston  
I. Allegro non troppo vivace, ma con fuoco.  
II. Andante espressivo e sostenuto.  
III. Allegro spiritoso.

---

**Saint-Saëns** . . . . . **Concerto in B minor for Violin and Orchestra,**  
**No. 3, Op. 61**  
I. Allegro non troppo.  
II. Andantino quasi allegretto.  
III. Molto moderato e maestoso: Allegro non troppo.

---

**Sibelius** . . . . . (a) "Pohjola's Daughter," Symphonic Fantasia, Op. 49  
(b) "Night Ride and Sunrise," Symphonic Poem, Op. 55

---

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**There will be an intermission of ten minutes after the symphony**

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*The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.*

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# SYMPHONY IN C MAJOR . . . . . PAUL ABRAHAM DUKAS

(Born at Paris, October 1, 1865; now living at Paris.)

This symphony, composed in 1895-96, was performed at concerts of the Opéra in Paris, January 3, 10, 1897. Paul Vidal, to whom the symphony is dedicated, conducted. The programme was as follows: Dukas, Symphony in C; Gluck, Excerpts from "Paris et Hélène" (sung by Mmes. Caron, Adams, Blauvais, and chorus); Boito, Prologue to "Mefistofele" (M. Delmas and chorus); Mozart, Dances from "Don Giovanni": Introduction; Sicilienne variée; Menuet; Marche turque (orchestrated by Auber)—danced by Misses Hirsch, Désiré, Lobstein, Chabot, Sandrini, Piodi, Salle, Invernizzi, Torri, Robin, and Messrs. Stilb, Marius, and Girodier.

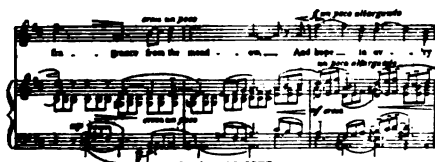
The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, one little trumpet in high D, two trumpets in F, three trombones, bass tuba, a set of three kettledrums, and strings.

I. *Allegro non troppo vivace, ma con fuoco*, C major, 6-8. After two measures of introduction a strongly rhythmed subject is announced by violins. A second subject is given to first violins and wind instruments. "The song-theme," *calme et dans un mouvement sensiblement*

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ralenti, is at first for strings. This material is employed ingeniously and with great elaboration.

II. Andante espressivo e sostenuto, E minor, 4-8. The introduction is for wind instruments. The violins give out the first subject. An accompanying figure for violas is important through the movement. Another expressive subject, E major, afterwards appears for full orchestra, Largo e maestoso, B major. The first theme reappears, E minor, violins, with ornamentation.

III. Allegro spiritoso, C major, 3-4 (9-8). There is an energetic subject for violoncellos, bassoons, and horns against impetuous and strongly accented measures for strings, with staccato chords for the wind. The theme is later given to full orchestra. The second and more expressive theme is in a more moderate tempo. There is other thematic material.

\* \* \*

The family of Dukas was Parisian, but M. Octave Séré finds that Dukas inherited from a great-grandfather, a Strasbourgian, the taste that he has shown for construction and form, which in his compositions have more importance than the ideas themselves. When Dukas was about fourteen years old he began to show aptitude for music. He learned solfège by himself. Having finished his classical studies at the Lycée Charlemagne and at Turgot, he entered the Paris Conservatory of Music in 1882. He studied the pianoforte with Georges Mathas; harmony with Théodore Dubois, and, beginning in October, 1884, composition with Ernest Guiraud.\* In 1886 he took the first prize for counterpoint and fugue. In 1888 he was awarded the first second *prix de Rome* for his cantata "Velléda." It was hinted at the time that Camille Erlanger, who took the first *prix de Rome* that year,

\* Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1835, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

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"took it under very singular circumstances." Dukas's lyric scene "Sémélé" did not gain the first prize at the following competition. No prize was awarded; Dukas thereupon performed his military service.

He had already written three overtures for orchestra. Padeloup had promised to play "Le Roi Lear"; "Goetz de Berlichingen" was heard at Geneva under Hugo de Senger in September, 1884; "Polyeucte," composed before these two, the only one of the three that has been published, was produced at a Lamoureux concert, January 23, 1892.

Guiraud, his teacher, had left an opera, "Frédégonde," unfinished. Dukas and Saint-Saëns completed it. The instrumentation of the first three acts is by Dukas, who also took part in the rehearsals and the mounting for the first performance at the Opéra, Paris, December 18, 1895. Brunhilda, Miss Lafargue; *Frédégonde*, Mme. Héglon; Mérowig, Alvarez; Hilpéric, Renaud; Prétextut, Fournets; Fortunatus, Vaguet; Lendiric, Ballard. Ballet: Mmes. Hirsch and Sandrini; M. Ladam. There were four performances that year, four in the year following. In "Annales du Théâtre" for 1895, the opera is described: "lyric drama in five acts by Louis Gallet, music by Ernest Guiraud and Camille Saint-Saëns." It is said there that Saint-Saëns wrote all the ballet music; that the opera shows the "*prodigieuse maîtrise*" of — Saint-Saëns. The name of Dukas is not mentioned in the six pages about "Frédégonde." We have followed M. Octave Séré in his statement of Dukas's share in the completion.

In 1897 the Symphony in C major was performed at an Opéra concert,



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as above stated, and the scherzo "L'Apprenti Sorcier" was played at a concert of the Société Nationale, May 18 of that year.

A pianoforte sonata in E-flat minor, composed in 1899-1900, and dedicated to Saint-Saëns, was produced at a concert of the Société Nationale in Paris, May 11, 1900, when it was played by Edouard Risler. It is a formidable work; the performance takes forty minutes.

Another pianoforte piece, "Variations, Interlude, and Finale sur un thème de J.-Ph. Rameau," was composed in 1902.

In 1892 Dukas wrote the libretto and sketched the music for a lyric drama in three acts, "Horn et Rimenhild," and in 1899 he sketched music for "L'Arbre de Science," a lyric drama in four acts. These he put aside for "Ariane et Barbe Bleue," a musical tale in three acts. The book is Maeterlinck's play. The opera was produced at the Opéra-Comique, Paris, May 10, 1907. Ariane, Mme. Georgette Leblanc; La Nourrice, Miss Thévenet; Sélysette, Miss Brohly; Mélisande, Miss Demellier; Ygraine, Miss Guionie; Bellangère, Miss Berg; Alladine, Miss Badet; Barbe Bleue, Mr. Vieuille; Un vieux Paysan, Mr. Azéma; 2° Paysan, Mr. Lucazeau; 3° Paysan, Mr. Tarquini. Mr. Ruhlmann conducted. There were twelve performances that year; in 1908, 5; 1910, 10; 1911, 4. The first performance in the United States was at the Metropolitan Opera House, New York, March 29, 1911. Ariane, Geraldine Farrar; La Nourrice, Florence Wickham;

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The list of Dukas's compositions also includes a villanelle for horn and pianoforte (competition of the Paris Conservatory), published in 1906; "Vocalise," for voice and piano (1907); "Prélude Elégiaque sur le nom d'Haydn" (1909).

"Le Péri," a ballet, composed in 1910, was first performed at the Châtelet, Paris, at the Concerts de Danse, given by Miss Trouhanowa, in April, 1912. She took the part of the Péri, and M. Bekefi the part of Iskender. The ballet was added to the repertoire of the Opéra-Comique, Paris, May 29, 1914 (Miss Trouhanowa; M. Quinault).

These "reconstitutions" and transcriptions have been made by Dukas: François Couperin, "Les Goûts réunis," concertos for violin and clavecin; Rameau, "Les Indes Galantes"; "La Princesse de Navarre," followed by "Les Fêtes de Ramire," "Nélée et Myrthis," and "Zéphyre"; Saint-Saëns: "Samson et Dalila," transcription of the score for pianoforte (four hands); Wagner, "La Valkyrie," transcription of the score for two pianofortes, eight hands (not published).

It is said that Dukas has been long at work on an arrangement of Shakespeare's "Tempest."

From 1892 to 1902 Dukas was music critic of the *Revue Hebdomadaire* and the critic of *Le Chronique des Arts* from 1894 to 1903. He also wrote for *Minerva*, the *Courrier Musical*, the *Gazette des Beaux-Arts*. With Charles Bordes and Gustave Doret he arranged the programmes of the de Harcourt concerts (1893-94). He has worked on the great revised edition of Rameau's works, published by A. Durand et Fils of Paris. In 1909 he was called to be at the head of the orchestral class of the Paris Conservatory. He resigned this position in October, 1912,

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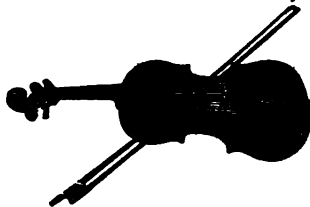
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for reasons of personal convenience, and was succeeded by Vincent d'Indy. Since 1906, he has been Chevalier of the Légion of Honor.

A biography of Dukas by Gustave Samazeuilh (36 pp.) was published by A. Durand et Fils, Paris, in 1913.

\*\*\*

Dukas's "L'Apprenti Sorcier" has been performed in Boston at concerts of the Boston Symphony Orchestra, October 22, 1904 (Mr. Gericke conductor), on December 2, 1906 (Mr. d'Indy conductor), on February 9, 1907 (Dr. Muck conductor), on April 17, 1909 (Mr. Fiedler conductor), and on March 1, 1913, February 14, 1914, December 10, 1915 (Dr. Muck conductor).

The overture to "Polyeucte" was played in Boston at a concert of the Boston Orchestral Club, Georges Longy conductor, January 25, 1911.

Interlude to Act III. of "Ariane et Barbe Bleue": Boston Orchestral Club, Georges Longy conductor, January 26, 1910.

The Villanelle for pianoforte and horn was played in Boston by Messrs. De Voto and Hahn at a Longy Club concert, March 6, 1911.

Miss IRMA SEYDEL, violinist, was born in Boston on September 27, 1896. She began to study the violin when she was three years old, with her father, Theodor Seydel, who was then, as he is now, a double-bass player of the Boston Symphony Orchestra. For two years her teacher was Gustav Strube; for seven years, Charles Martin Loeffler. Her teacher in solfège, harmony, and composition has been André Maquarre. Her first appearance in concert was on December 5, 1900, at a concert of her father's pupils at High School Hall, Needham, where she then lived. She played an "Air" by Weber. On August 12, 1906, she played at Bar Harbor with an orchestra of Boston Symphony men, Mr. Strube conductor (De Beriot's Seventh Concerto). After she had played with this orchestra again, September 9, she accepted professional engagements and gave recitals of her own. In 1910 her family went to Germany. On July 9 she played with the City Orchestra of



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Cologne in the Gürzenich hall. She played again with this orchestra July 10, September 18 (Pension Fund concert). Returning to America, she played with the Boston Opera House Orchestra March 19, 1911. She also appeared in New York and Brockton with orchestras.

1912. Boston Opera House Orchestra, January 7. Boston Symphony Orchestra, Cambridge, April 25. Worcester Music Festival, October 3. Symphony Orchestra of New York, November 23.

1913. St. Paul Symphony Orchestra, January 19. Hartford (Conn.) Philharmonic, January 24. San Francisco Symphony Orchestra, February 28. Cologne City Orchestra, June 28. Nauheim, with Leipsic Philharmonic, July 17. Cologne City Orchestra, July 19. Mayence, City Orchestra, July 24. Wiesbaden, Kurkapelle, September 12. Berlin, Philharmonic Orchestra, September 16. Homburg, September 17. Philadelphia Symphony Orchestra, November 3. St. Louis Symphony Orchestra, December 5, 6.

1914. Minneapolis Symphony Orchestra, March 22. Prince of Sondershausen's Orchestra, July 19. Cologne, City Orchestra, July 23. Homburg, November 4. Heidelberg, City Orchestra, November 9.

1915. Hartford (Conn.) Philharmonic Orchestra, January 14. Cambridge—Boston Symphony Orchestra, February 25. Canton (Ohio) Symphony Orchestra, April 6.

1916. New Haven Symphony Orchestra, December 5. Providence—Boston Symphony Orchestra, December 26.

1917. Cambridge—Boston Symphony Orchestra, January 11. Waterbury (Conn.) Philharmonic Orchestra, January 28, April 16. New Bedford, Le Cercle Gounod, May 27. Baltimore, Symphony Orchestra, November 16.

Miss Seydel has given recitals in Boston: January 3, 1910; February 25, March 4, 1912 (with George Harris, Jr., tenor); November 19, 1913 (with H. Buitekkan, pianist); November 11, 1915; January 17, 1917; October 10, 1917.

Her repertoire includes concertos by Beethoven, Bruch, Lalo, Paganini, Saint-Saëns, Spohr, Vieuxtemps.

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CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Pablo de Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterwards at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret (April 9, 1904), Mr. Noack (November 20, 1909), Mr. Ysaye (March 8, 1913).

The concerto is in three movements. The first, *Allegro non troppo*, B minor, 2-2, opens with a pianissimo tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin. There is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed. In the coda the first theme is developed in a new way.

The second movement, *Andantino quasi allegretto*, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the

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wood-wind. A melody in Siciliano \* rhythm is sung by the solo violin. The closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin. There is a return of the Siciliano melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin having sung the second phrase of the theme proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, *Molto moderato e maestoso*, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, *Allegro non troppo*, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced

\* The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks around the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passepied danced to a lively measure of 6-8. A dancing master, Gawlikowski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipzig, 1732), claimed the Siciliana as a Canzonetta: "The Sicilian Canzonettas are after the manner of a gigue, 12-6 or 6-8."



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and developed by the violin. The first theme is worked out in a rather long orchestral tutti. Then a fourth theme appears, a quiet song in G major, given out *pianissimo* in harmony by muted violins and violas in four parts, afterwards sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. The muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme *fortissimo* in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major. The proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Otto Neitzel, in his *Life of Saint-Saëns* (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an in-

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strumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

"POHJOLA'S DAUGHTER," SYMPHONIC FANTASIA, OP. 49.

JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living near Helsingfors.)\*

"Pohjola's Daughter" was published in 1906. I find no record of the first performance at Helsingfors. The first in Germany was at Sondershausen, November 3, 1907. The first in the United States was on June 4, 1914, in the course of the "28th meeting and Concert of the Litchfield County Choral Union" in the Music Shed at Norfolk, Conn. (June 2-4). On the evening of June 4 Sibelius, who had been invited by Mr. Carl Stoeckel to visit this country, conducted nine of his compositions: "Pohjola's Daughter"; Incidental music to Adolf Paul's tragedy "King Christian II." (Nocturne, Elegie, Musette, and Ballade); "The Swan of Tuonela"; "Finlandia"; "Valse Triste"; and "Aallottaret" (the Oceanides). "Aallottaret" was then performed for the first time. The second part of the pro-

\* It has been stated that Sibelius spends much time at his villa in Ainola near Helsingfors; also at Jaervynpla near Helsingfors.

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gramme included Wagner's overture to "Die Feen"; "Casta diva" from "Norma," sung by Mme. Alma Gluck; Coleridge-Taylor's tone-poem "The Prairie"; Dvořák's "New World" symphony and folk-songs of various nations, sung by Mme. Gluck. The conductor's stand was ornamented with the Finnish and American flags. As is the custom in the Music Shed when a composer conducts his own work, the audience rose when Sibelius appeared, and there was the complimentary orchestral *Tusch*. At the end of the Sibelius portion of the programme the chorus sang verses of the Finnish National Hymn.

The first performance in Boston was by the Boston Symphony Orchestra, Dr. Muck conductor, January 12, 1917.

The fantasia, dedicated to Robert Kajanus,\* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, two cornets-à-pistons, two trumpets, three trombones, bass tuba, kettledrums, harp, and strings.

There are these verses on a leaf of the score:—

Wainämöinen, alt und wahrhaft,  
Fährt auf seinem Schlitten heimwärts  
Aus dem finstern Reich Pohjolas  
Aus der Heimat dunkler Lieder.

Horch! Was rauscht? Er schaut zur Höhe:  
Drohen auf dem Himmelsbogen  
Sitzt und spinnt Pohjola's Tochter,  
Strahlend hoch in luftigen Blau.

\* Robert Kajanus, born at Helsingfors, December 2, 1856, studied music at the Leipzig Conservatory (1877-80), in Paris (1880), and in 1882 in Dresden, where he brought out his first orchestral works. In 1886 he began at Helsingfors to develop the Philharmonic Orchestra out of an orchestral society. In 1897 he was named Music Director of the University. Among his works are two Finnish Rhapsodies, Symphonic poems "Aino" and "Kullervo," an orchestral suite "Sommererinnerungen," cantatas, Festival Hymn, songs, piano pieces, etc. To him is attributed the honor of first striking a Finn national note in the modern romantic manner.

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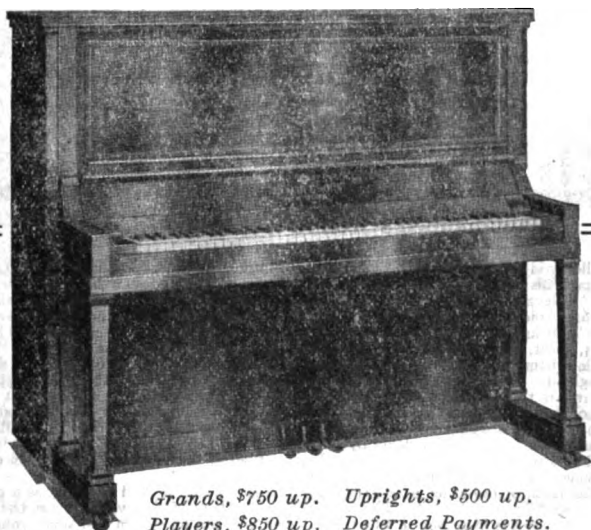
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"Sollst ein Boot aus meinem Spindel  
 Zaubern, was ich lang erschnhte.  
 Zeig' mir Deine Wunderkräfte,  
 Und ich will Dir gerne folgen."

Wainämöinen, alt und wahrhaft,  
 Müht sich, schafft und sucht . . . vergeblich.  
 Ach, die rechte Zauberformel  
 Will sich nimmer finden lassen!

Voller Unmut, schwer verwundet,  
 Da die Holde ihm verloren,  
 Springt er in den Schlitten . . . Weiter!  
 Und schon hebt sein Haupt er wieder.

Nimmer kann der Held verzagen,  
 Alles Leid wird überwunden,  
 Der Erinnerung sanfte Klänge  
 Lindern Schmerz und bringen Hoffnung.

These verses—the authorship is not given—are a condensation of Runo viii., "Väinämöinen's wound" of the "Kalevala."\* A transla-

\* Max Müller said of this epic: "A Finn is not a Greek, and a Wainämöinen was not a Homer. But the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shah-ameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed the entire form, spirit, and many of the most striking incidents of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenaeum* (London), December 20, 1855, in which he decided that 'Hiawatha' was ritten in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste; but Freiligrath, familiar with Finnish poems, saw no imitation of plot or incidents by Longfellow." The "Kalevala," translated from the original Finnish by W. F. Kirby, F.L.S., F.E.S. corresponding member of the Finnish Literary Society, was included in 1908 in Everyman's Library, and is therefore within the reach of all."

In 1835 Elias Lönnrot published a selection of old ballads which he had arranged as a connected poem, and gave the name "Kalevala" to it. The word means the land of Kaleva, who was the ancestor of the heroes, and does not appear in person in this poem. The first edition was in two small volumes, containing twenty-five Runos, or cantos. He afterwards rearranged the poem, and expanded it to fifty Runos. It was published in this form in 1849.

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tion of the greater part of the Runo will be found at the end of this article.

Väinämöinen, or Wainamoinen, is one of the four principal heroes of the epic. He is the Son of the Wind and of the Virgin of the Air, represented as a vigorous old man, a patriarch, minstrel. The Esthonians make him the god of music. Pohjola is the North Country, sometimes identified with Lapland. Louhi is the mistress of it. Her daughter has a complex character, presenting three phases. Mr. W. F. Kirby thinks that she thus illustrates the composite character of the poem, for it is impossible that any two can have been drawn by the same hand.

"Firstly, we find her as the beautiful and accomplished daughter of the witch, playing the part of a Medea, without her cruelty.

"Secondly, we find her as a timid and shrinking bride, in fact almost a child bride.

"Thirdly, when married, she appears as a wicked and heartless peasant-woman of the worst type."

\* \* \*

Väinämöinen had been carried by an eagle to a place near the castle of Pohjola. Louhi received him graciously and said she would give him her beautiful daughter if he would forge for her a talisman called the Sampo. He replied that he could not do this, but he would send his brother Ilmarinen. (Later in the poem, the maiden prefers Ilmarinen to Väinämöinen and weds him.) Ilmarinen was a handsome youngster, a famous smith, and a cunning craftsman, the son of a human mother. The old gap-toothed woman then gave Väinämöinen a horse and sledge for his homeward journey with the injunction not to look upward or about him, lest misfortune o'ertake him.

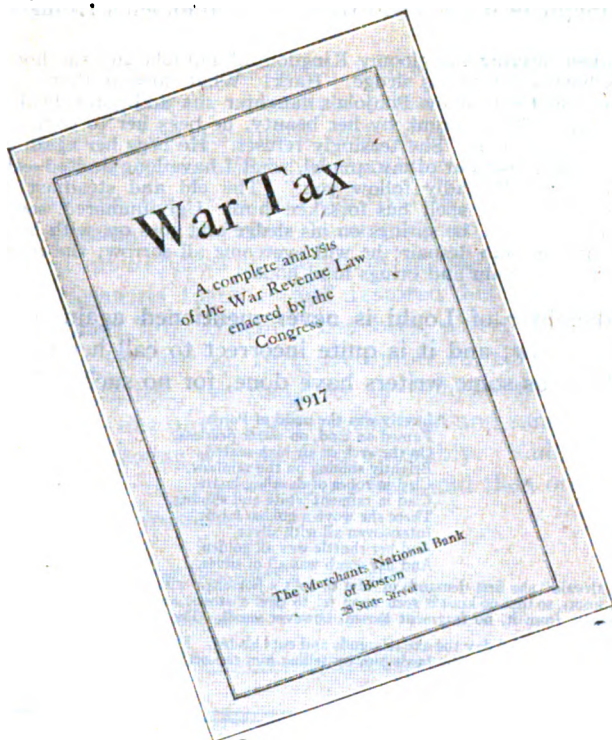
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The verses printed in the score tell of the hero's disobedience. The Fantasia might bear for a sub-title, "Väinämöinen's Homeward Ride."

Väinämöinen, leaving the gloomy Kingdom of Pohjola and the home of sombre songs, goes homeward on his sledge. Hark! What noise is that? He looks upward. There on the rainbow Pohjola's daughter sits and spins, brilliant, high up in the blue air.\* Made drunk by her beauty, he begs her to come down and sit in the sledge beside him. She teasingly refuses. He begs her again. At last she says, "Make me a boat out of my spindle, what I have long desired—show me your magic skill—then I'll gladly follow you." The old and steadfast Väinämöinen toils in vain; his magic spell has forsaken him. Ugly-humored, sorely wounded, the maiden lost to him, he springs on his sledge and goes on, with head upraised.† Yet never can the hero despair; he will overcome all sorrow; the remembrance of sweet accents eases pain and brings fond hope.

"The daughter of Louhi is never mentioned again in connection with the rainbow; and it is quite incorrect to call her the Maiden of the Rainbow, as some writers have done, for no such title is ever ap-

\* Lovely was the maid of Pohja,  
Famed on land, on water peerless,  
On the arch of air high-seated,  
Brightly shining on the rainbow,  
Clad in robes of dazzling lustre,  
Clad in raiment white and shining,  
There she wove a golden fabric,  
Interwoven all with silver,  
And her shuttle was all golden,  
And her comb was all of silver.

In the "Kalevala" she first demands of him to split a horsehair with a blunt and pointless knife-blade; to tie an egg in knots, so that no knot is seen upon it; to peel a stone; and to hew a pile of ice so that no splinter will scatter from it, no fragment loosen, however small. The hero accomplishes these feats.—Ed.

† As he toils on the third day the axe rebounds and cuts his leg. He cannot stanch the flow of blood, but, journeying, he finds an old man who heals him by telling him the origin of iron and putting ointment on his wound.—Ed.

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plied to her in the poem. There are so many instances of maidens being carried off, or enticed into sledges, in the 'Kalevala,' that it seems almost to have been a recognized form of marriage by capture" (W. F. Kirby).

In the thirteenth and fourteenth Runos it is told how Lemminkäinen, a jolly blade, always in scrapes, asked the old woman of Pohjola for her daughter. She demanded that he on snowshoes should first capture the elk of Hiisi; bridle fire-breathing steeds; then shoot with a single arrow the great swan on the river of Tuonela, the Kingdom of Death. Coming to the river Lemminkäinen was slain by a cowherd and then cut to pieces by the son of Tuoni, but the hero's mother raked the fragments together and restored her son to life. "The Swan of Tuonela," by Sibelius, has been played at these concerts (March 4, 1911, October 24, 1914, December 28, 1917).

As we have stated, the daughter of Pohjola wedded Ilmarinen. Väinämöinen was one of the guests at the feast and sang in praise of the household. The young wife perished miserably. Kullervo, ill-treated by her, gave her over to a wolf and a bear and then ordered Ukko to shoot her with his crossbow.

Then did Ilmarinen's housewife,  
Wife of that most skilful craftsman,  
On the spot at once fall dying,

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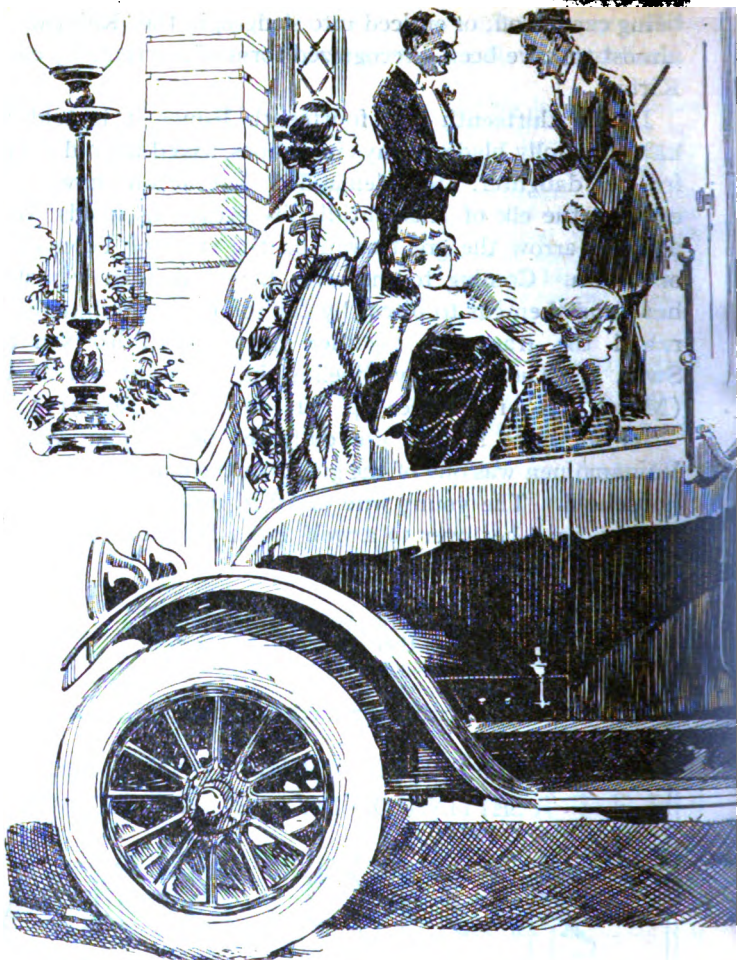
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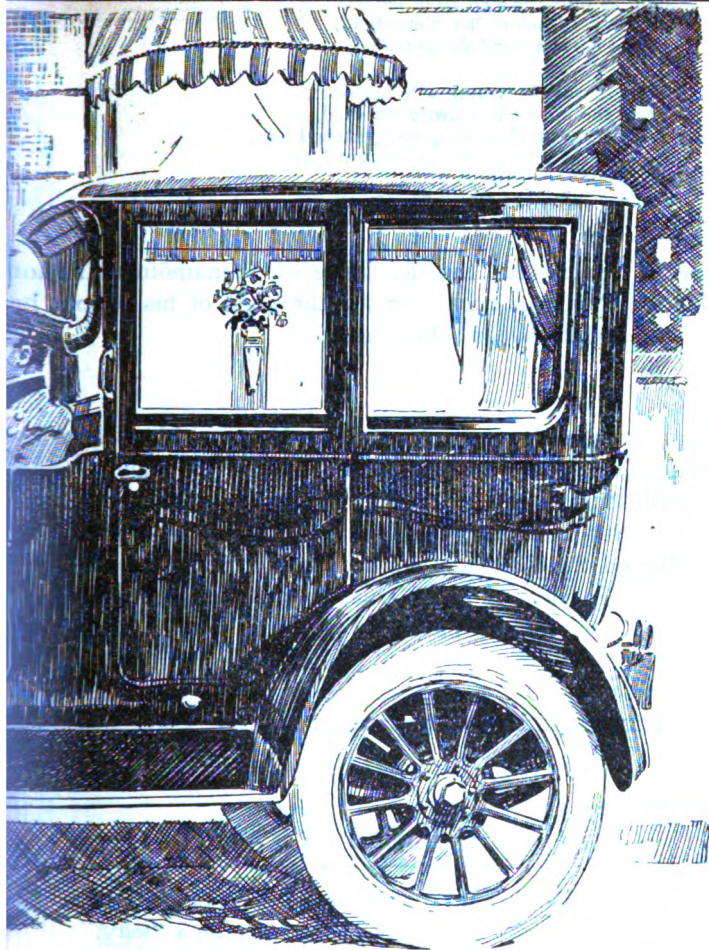
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Fell, as falls the soot from kettle,  
In the yard before her homestead,  
In the narrow yard she perished.

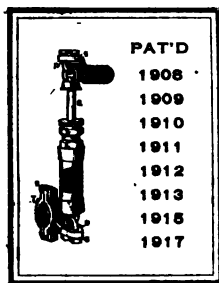
Thus it was the young wife perished,  
Thus the fairest housewife perished,  
Whom the smith so long had yearned for,  
And for six long years was sought for,  
As the joy of Ilmarinen,  
Pride of him, the smith so famous.

The "Kalevala" ends with the departure of Väinämöinen in hot anger from his country in a boat; but for the good of his people he leaves the Kantele and his songs behind him.

\* \* \*

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), are here pertinent:—

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the keynote of the national music. It is not true, says the anonymous singer of this poem, that Väinämöinen made the 'Kantele' out of the jaw of a gigantic pike:—



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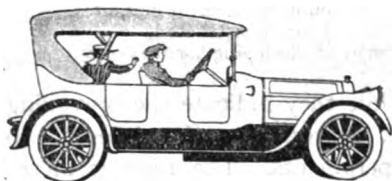
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The Kantele of care is carved,  
 Formed of saddening sorrows only;  
 Of hard times its arch is fashioned  
 And its wood of evil chances.  
 All the strings of sorrows twisted,  
 All the screws of adverse fortunes;  
 Therefore Kantele can never  
 Ring with gay and giddy music,  
 Hence this harp lacks happy ditties,  
 Cannot sound in cheerful measures,  
 As it is of care constructed,  
 Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees\* to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From

\* The guslee (gusli, gousli) was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavicord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers. The improved gusli was first played in Boston at concerts of the Russian Balalaika Orchestra at the Hollis Street Theatre, December 19, 1910.—P. H.



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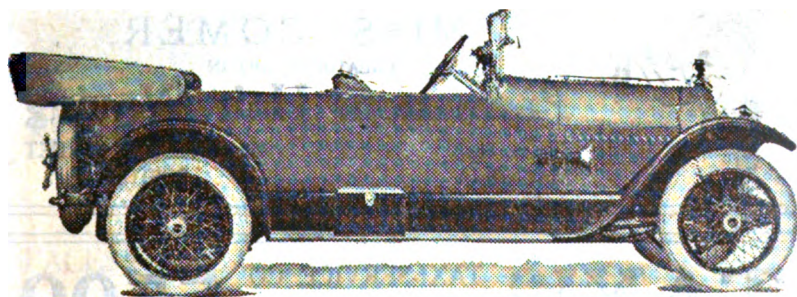
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"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which, once aroused, is not easily diverted or checked.

... "Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paint-



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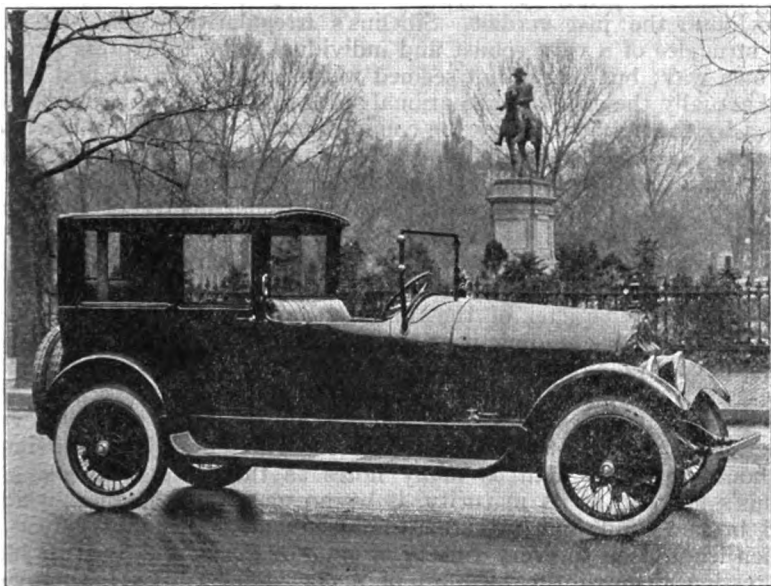
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ings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

... "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of a *cor anglais*. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices

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the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

\* \* \*

FROM RUNO VIII., VÄINÄMÖINEN'S WOUND.

(Translated from the "Kalevala" by W. F. Kirby.)

Lovely was the maid of Pohja,  
Famed on land, on water peerless,  
On the arch of air high-seated,  
Brightly shining on the rainbow,  
Clad in robes of dazzling lustre,  
Clad in raiment white and shining.  
There she wove a golden fabric,  
Interwoven all with silver,  
And her shuttle was all golden,  
And her comb was all of silver.

From her hand flew swift the shuttle,  
In her hands the reel was turning,  
And the copper shafts they clattered,  
And the silver comb resounded,  
As the maiden wove the fabric,  
And with silver interwove it.

Väinämöinen, old and steadfast,  
Thundered on upon his journey;  
From the gloomy land of Pohja,  
Sariola forever misty.  
Short the distance he had travelled,  
Short the way that he had journeyed,  
When he heard the shuttle whizzing,  
High above his head he heard it.

Thereupon his head he lifted,  
And he gazed aloft to heaven  
And beheld a glorious rainbow;  
On the arch the maiden seated,  
As she wove a golden fabric,  
As the silver comb resounded.



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Väinämöinen, old and steadfast,  
Stayed his horse upon the instant,  
And he raised his voice, and speaking.  
In such words as these addressed her:  
"Come into my sledge, O maiden,  
In the sledge beside me seat thee."

Then the maiden made him answer,  
And in words like these responded:  
"Wherefore should the maiden join you,  
In the sledge beside you seated?"

Väinämöinen, old and steadfast,  
Heard her words and then responded:  
"Therefore should the maiden join me,  
In the sledge beside me seat her;  
Bread of honey to prepare me,  
And the best of beer to brew me,  
Singing blithely on the benches,  
Gaily talking at the window,  
When in Väinölä I sojourn,  
At my home in Kalevala."

Then the maiden gave him answer,  
And in words like these addressed him:  
"As I wandered through the bedstraw,  
Tripping o'er the yellow meadows,  
Yesterday, in time of evening,  
As the sun was slowly sinking,  
In the bush a bird was singing,  
And I heard the fieldfare trilling,  
Singing of the whims of maidens,  
And the whims of new-wed damsels."

"Thus the bird was speaking to me,  
And I questioned it in this wise:  
'Tell me O thou little fieldfare,  
Sing thou, that my ears may hear it,  
Whether it indeed is better,  
Whether thou hast heard 'tis better,  
For a girl in father's dwelling,  
Or in household of a husband?'"

"Thereupon the bird made answer,  
And the fieldfare answered chirping:  
'Brilliant is the day in summer,  
But a maiden's lot is brighter.  
And the frost makes cold the iron,  
Yet the new bride's lot is colder.  
In her father's house a maiden  
Lives like strawberry in the garden,  
But a bride in house of husband,  
Lives like house-dog tightly fettered.  
To a slave comes rarely pleasure;  
To a wedded damsel never."

Väinämöinen, old and steadfast,  
Answered in the words which follow:  
"Song of birds is idle chatter,  
And the throistles', merely chirping;  
As a child a daughter's treated.  
But a maid must needs be married.  
Come into my sledge, O maiden,  
In the sledge beside me seat thee.  
I am not a man unworthy,  
Lazier not than other heroes."

But the maid gave crafty answer,  
And in words like these responded:  
"As a man I will esteem you,  
And as hero will regard you,  
If you can split up a horsehair  
With a blunt and pointless knife-blade,  
And an egg in knots you tie me,  
Yet no knot is seen upon it."

Väinämöinen, old and steadfast,  
Then the hair in twain divided,  
With a blunt and pointless knife-blade,  
With a knife completely pointless,  
And an egg in knots he twisted,  
Yet no knot was seen upon it.  
Then again he asked the maiden  
In the sledge to sit beside him.

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But the ~~maid~~ gave crafty answer,  
 "I perchance at length may join you,  
 If you'll peel the stone I give you,  
 And a pile of ice will hew me,  
 But no splinter scatter from it,  
 Nor the smallest fragment ~~loosen~~."

Väinämöinen, old and steadfast,  
 Did not find the task a hard one.  
 From the stone the rind he ~~covered~~,  
 And a pile of ice he hewed her,  
 But no splinters scattered from it,  
 Nor the smallest fragment ~~loosened~~.  
 Then again he asked the ~~maiden~~  
 In the sledge to sit beside ~~him~~.

But the maid gave crafty answer,  
 And she spoke the words which follow:  
 "No, I will not yet go with you,  
 If a boat you cannot carve me,  
 From the splinters of my spindle,  
 From the fragments of my shuttle,  
 And shall launch the boat in water,  
 Push it out upon the billows,  
 But no knee shall press against it,  
 And no hand ~~must even touch~~ it;  
 And no arm ~~shall urge~~ it onward,  
 Neither shall a ~~shoulder~~ guide it."

Väinämöinen, old and steadfast,  
 Answered in the words which follow:  
 "None in any land or country,  
 Under all the vault of heaven,  
 Like myself can build a vessel,  
 Or so deftly can construct it."

Then he took the spindle-splinters,  
 Of the reel he took the fragments,  
 And began the boat to fashion,  
 Fixed a hundred planks together,  
 On a mount of steel he built it,  
 Built it on the rocks of iron.

At the boat with zeal he labored,  
 Toiling at the work unrelenting,  
 Working thus one day, a second—  
 On the third day likewise working,  
 But the rocks his axe-blade touched not,  
 And ~~upon~~ the hill it rang not.

But at length, upon the third day  
 Hiisi ~~turned aside~~ the axe-shaft,  
 Lempo turned the edge against him,  
 And an evil stroke delivered.  
 On the rocks the axe-blade glinted,  
 On the ~~hill~~ the blade rang loudly,  
 From the rock the axe rebounded,  
 In the flesh the steel was buried,  
 In the victim's knee 'twas buried,  
 In the toes of Väinämöinen,  
 In the flesh did Lempo drive it,  
 To the ~~veins~~ did Hiisi ~~guide~~ it,  
 From the wound the blood flowed freely,  
 Bursting forth in steaming torrents.

Väinämöinen, old and steadfast,  
 He, the oldest of magicians,  
 Uttered words like those which follow,  
 And expressed himself in this wise:  
 "O thou evil axe ferocious,  
 With thy edge of gleaming sharpness,

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Thou hast thought to hew a tree-trunk,  
 And to strike upon a pine-tree,  
 Match thyself against a fir-tree,  
 Or to fall upon a birch-tree.  
 'Tis my flesh that thou has wounded  
 And my veins thou hast divided."

Then his magic spells he uttered,  
 And himself began to speak them,  
 Spells of origin for healing,  
 And to close the wound completely.  
 But he could not think of any  
 Words of origin of iron,  
 Which might serve to bind the evil,  
 And to close the gaping edges  
 Of the great wound from the iron,  
 By the blue edge deeply bitten.

But the blood gushed forth in torrents,  
 Rushing like a foaming river,  
 O'er the berry-bearing bushes,  
 And the heath the ground that covered.  
 There remained no single hillock,  
 Which was not completely flooded  
 By the over-flowing blood-stream,  
 Which came rushing forth in torrents  
 From the knee of one most worthy,  
 From the toes of Väinämöinen.

Väinämöinen, old and steadfast,  
 Gathered from the rocks the lichen—  
 From the swamps the moss collected,  
 Earth he gathered from the hillocks,  
 Hoping thus to stop the outlet  
 Of the wound that bled so freely,  
 But he could not check the bleeding,  
 Nor restrain it in the slightest.  
 And the pain he felt oppressed him,  
 And the greatest trouble seized him.

Väinämöinen, old and steadfast,  
 Then began to weep full sorely.  
 Thereupon his horse he harnessed,  
 In the sledge he yoked the chestnut,  
 On the sledge himself he mounted,  
 And upon the seat he sat him,  
 O'er the horse his whip he brandished,  
 With the bead-decked whip he lashed  
 him,  
 And the horse sped quickly onward.  
 Rocked the sledge, the way grew shorter,  
 And they quickly reached a village,  
 Where the path in three divided.

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"Nächtlicher Ritt und Sonnenaufgang" was published in 1909. It is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, snare-drum, bass drum, a set of three kettledrums, tambourine, cymbals, triangle, and the usual strings.

"Night Ride and Sunrise" was first played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, January 12, 1917.

There is no published programme, no motto. After a few measures of an introductory nature; Allegro, 6-8, a galloping figure is given to the strings, and this figure has great prominence throughout the "Night Ride" section. It later has a decided melodic form. Moderato assai, 24-16. While the strings have the characteristic figure against drum-beats, a theme like a mournful song is given to flute and oboe, and later to other wind instruments. Tempo del commincio, 6-8. The galloping figure is elaborated. Moderato assai, 4-4. The violoncellos divided preserve the characteristic figure; wood-wind instruments have running figures, while the violins, violas, afterwards reinforced by other instruments, have the lugubrious song. Largamente. Broad declamation for the strings leads to the tone picture of sunrise. Largo, ma non troppo lente, 3-2 (6-4). Più largamente, 3-2 (9-4), with a sonorous ending in E-flat major.

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# Seventeenth Programme

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FRIDAY AFTERNOON, MARCH 8, at 2.30 o'clock

SATURDAY EVENING, MARCH 9, at 8.00 o'clock

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Goldmark . . . . . Overture, "Sakuntala"

Lalo . . . . . Concerto for Violoncello and Orchestra, in D minor

---

Beethoven . . . . . Symphony No. 2, in D major

---

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## Boston Symphony Orchestra

THIRTY-SEVENTH SEASON, 1917-1918

Dr. KARL MUCK, Conductor

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### Programme of the Seventeenth Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, MARCH 8  
AT 2.30 O'CLOCK  
SATURDAY EVENING, MARCH 9  
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Thirty-seventh Season, 1917-1918

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## **Seventeenth Programme**

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**FRIDAY AFTERNOON, MARCH 8, at 2.30 o'clock**

**SATURDAY EVENING, MARCH 9, at 8 o'clock**

---

**Goldmark** . . . . . **Overture to "Sakuntala," Op. 13**

**Lalo** . . . . . **Concerto for Violoncello and Orchestra**

- I. Prelude: Allegro maestoso.
  - II. Intermezzo.
  - III. Introduction: Rondo.
- 

**Beethoven** . . . . . **Symphony in D major, No. 2, Op. 36**

- I. Adagio molto; Allegro con brio.
  - II. Larghetto.
  - III. Scherzo: Allegro; Trio.
  - IV. Allegro molto.
- 

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# OVERTURE TO "SAKUNTALA," IN F MAJOR, OP. 13. CARL GOLDMARK

(Born at Keszthely, in Hungary, May 18, 1830; \* died at Vienna, January 3, 1915.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic concert, Vienna, December 26, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, December 6, 1877.

The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does

\* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipzig, s. d., in the "Moderne Musiker" series).

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not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

In 1910 Sigismund Bachrich gave information to the *Neue Freie Presse* of Vienna about the first performance of the "Sakuntala" overture and "Die Königin von Saba." Bachrich as a youth used to substitute in the orchestra for Goldmark so that the latter could have more time to compose. "In return for this, he had the privilege of being the first to get acquainted with the new manuscripts. When the 'Sakuntala' overture was finished, it was submitted to the Philharmonic Orchestra in Vienna. It is customary with that organization, on receiving a promising manuscript, to play it over at a rehearsal, and then decide by a majority vote whether it should be performed. No one is ever allowed to be present at these trials—not even the composer. Bachrich ascertained when the 'Sakuntala' overture was to be put on trial, and managed to smuggle himself into a dark corner of the hall. His heart beat violently when it began. When it was over, an unusual thing happened: the players themselves broke into enthusiastic applause, and the conductor, Dessoff, exclaimed in Viennese dialect: 'Ach nee!—ich dächte, dadrüber woll'n wer wohl nich abstimmen' ('I guess there's no need of taking a vote on this'). Bachrich had heard enough. As fast as his legs would carry him, he ran to the Kaiserkrone Café, where Goldmark was waiting for him impatiently. He was so out of breath when he got there that he could not utter a word; but he nodded 'Yes—Yes—Yes,' and the composer understood and rejoiced."

The introduction opens, *Andante assai* in F major, 3-4, with rich and sombre harmonies in violas, cellos (largely divided), and bassoons. Mr. Apthorp fancied that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to *Moderato assai*, F major (3-4 or 9-8 time). A clarinet and two cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, *poco più mosso*, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used in turn by brass, woodwind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (*Andante assai* in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (*più mosso*, quasi *Allegro*), and the music of the

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hunt is heard. The climax of the crescendo is reached in *F* minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in woodwind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in *F* major, brings the brilliantly jubilant close.

The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an opera based on the story of *Sakuntala*. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "*Sakuntala*," by L. E. E. de Rey (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "*Sakuntala*," was produced at Vienna, October 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885. Stage music to "*Sakuntala*" by Louis A. Coerne was performed at Smith College, Northampton, Mass. (1904).

Pierre de Bréville wrote incidental music for A. F. Hérold's adaptation, "*L'Anneau de Sakuntala*" (Théâtre de l'Œuvre, Paris, December 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in the



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Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. An adaptation in German, by Marx Moeller, May 1, 1903, was produced at the Royal Theatre, Berlin.

"Sakuntala" was produced by the Progressive Stage Society at the Madison Square Garden concert hall, June 18, 1905. Jones's metrical translation was used. Miss Eda Bruna took the part of Sakuntala, Mr. Edmund Russell that of the "Emperor Dushyanta," and Mr. Nathan Aronson that of the "King's charioteer." The *New York Sun* said it was "mounted with many pretty costumes and effects, of which Mr. Russell, with his four changes of costume, his thumb rings, and his elegant set of turquoises, was by far the prettiest. The play, interpreted by various undergraduates and late graduates of dramatic schools, assisted by Mr. Russell and two or three real actors, was presented on a bare stage. At the rear ran a balcony arrangement, and a potted palm represented the forest of a terrestrial paradise in which the first act is supposed to take place. Real live East Indians from Mr. Russell's retinue acted as ushers and peddled programmes."

When "Sakuntala" was produced at the Coronet Theatre, London, on January 23, 1914, Mr. S. R. Littlewood wrote the following review for the *Daily Chronicle*: "There is really only one kind' thing that can be done in the way of criticism upon yesterday afternoon's performance at the Coronet Theatre of a fragment of 'Sakuntala,' the beautiful Sanskrit classic that has already been given more than once in London. It is to suggest to the India Office that if ever any form of drama was in need of not only generous, but intelligent, assistance from the Government, it is these performances of what is known as the Indian Dramatic and Friendly Society.

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"The society is, of course, part of a movement for the social and artistic encouragement of young Indians in London, which has the India Office's cordial support—as witness the fine house in Cromwell Road that it can boast as its headquarters. Already much has been done. Quite a number of well-known folk have taken an interest in the scheme, and the reading given under its auspices last year by Mr. Rabindranath Tagore is a charming memory. In a word, the society has everything in its favor—Government support, any amount of influential sympathy, a wealth of beautiful art, poetry and drama wherewith to interest English friends, and in Mr. Tagore himself a great living poet in intimate accord with the movement. But whenever it comes to the actual producing of a play, nothing is more obvious than that what is sorely needed is some able 'producer' just to give these earnest young Indian players an idea of how to 'run a show.' Beauty is all very well, but it cannot possibly be got across the footlights (if there are footlights, that is to say) unless business methods prepare the way. Postponements, omissions, delays, tediums, important parts played atrociously by incompetent English amateurs with Cockney accents, shabby old scenery stuck about anyhow, crude limelight effects, signs everywhere of desperate lack of organization—what is the use of Kalidasa or of Mr. Tagore if audiences are to be treated to this sort of thing? In the case of yesterday's performance, for instance, 'The Maharani of Arakan' and one scene from 'Sakuntala' were announced, but sure enough an 'apology' on the programme told us on arrival that 'owing to unavoidable circumstances' the 'Maharani of Arakan' was 'postponed,' but 'will be presented shortly.' Just half an hour late the curtain rose upon an utterly needless and amateurish dance by an apparently English young lady. Then, after a long wait, a long extract was read by a young Indian from Mr. Tagore's well-known opinion on 'Sakuntala.' Then another wait and another long description of the play was read by another young Indian. Then another wait, and a quite interesting Sanskrit song was sung from the depths of the orchestra. When in the end the little scene was enacted

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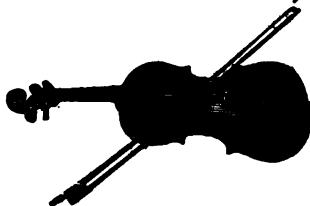
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it was so badly done by English players—with two young Indians nervously looking on in 'thinking parts'—that one was only pained at a really beautiful creation being so destroyed. It is surely time that something was done. We all love 'Sakuntala.' We all wish well to young Indians in London. But muddling helps neither way."

\* \* \*

As we have noted, for a long time the date of Goldmark's birth was given erroneously, and even now certain books of reference are mistaken. Goldmark wrote in May, 1902, concerning the year of his birth to the *Berliner Tageblatt*: "I have every reason to assume that I was born on May 18, 1830. The mistake made [in certain books of reference] may be explained in this way: I possess a 'certificate,' a sort of traveller's passport of the year 1847, filled out in the handwriting of my father, who, besides being a cantor, was also the actuary of our community. In this document 1832 is given as the year of my birth. Thence it was transferred to the biographic hand-books. When my father died, in 1870, I found among his remains an old book which had the following written on the inside of the cover: 'To-day a dear son—Carl—was born to me, May 18, 1830, R. Goldmark.' The book had long been forgotten, and my father had made a mistake—pardonable, in view of the size of his family."

Goldmark was the son of a Jewish precentor. Mr. Rubin Goldmark, of New York, the nephew of Carl, in an article contributed to *The Looker On* (New York), April, 1897, said that his uncle undoubtedly inherited the greater part of his talent from the precentor. "In the chants and prayers, the ritual of the synagogue furnishes frequent opportunity for vocal improvisation, and the precentor Rubin Goldmark, although without theoretical musical knowledge, not even possessing the power of putting his musical thoughts on paper, attracted people from far and wide to listen to his singing." Carl's first instruction as a violinist was received in the Oedenburger Musikverein. At the age of eight he first played in public. For a number of years he practised ten hours a day. As violinist in a small Hungarian theatre he received a salary equivalent to about three dollars and fifty cents a month. In 1844 he went to Vienna where he studied the violin with Leopold Jansa and Josef Böhm. In 1847 he entered the Conservatory to study theory with Gottfried Preyer. In 1848 the Conservatory was closed on account of the Revolution. Mr. Rubin Goldmark states that

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his uncle was conscripted, pressed into military service, mistaken for a deserter and sentenced to death, but he was fortunately identified; this service over, he looked towards Vienna and went there in 1848; that up to that time he had never touched a pianoforte; that he was fully twenty-one before he received his first instruction; that his studies in the Conservatory were limited to a course in harmony for six months; otherwise he was entirely self-taught in composition. On the other hand, Otto Keller, of Vienna, in his life of Goldmark, gives positively the dates that we have quoted above, and adds that Dr. Josef Goldmark, Carl's brother, falsely accused of participation in the murder of Latour, minister of war, was obliged to fly to America, and Carl, with whom he had lived, was thrown wholly on his own resources.

At any rate Goldmark took a position as violinist in the orchestra of the Karltheater, where the music was chiefly for the waits. His nephew says: "Yet Goldmark has frequently admitted that here he laid the foundation of his knowledge of orchestration. Often in the intermission between a polka and a Viennese popular song he would jot down an original theme on his orchestral copy, and then, after the performance, spend the rest of the night in working it out, and in the necessary technical study." He also studied the pianoforte and was able to give lessons.

In 1857 Goldmark gave a concert of his own works: an overture, a pianoforte quartette, a Psalm, and two songs. The *Wiener Zeitung* (March 20, 1857) published a critical review of the concert. The critic found the most promise in the pianoforte quartette (Josef Dachs, pianist). The overture was condemned for its lack of form. The Psalm was too much influenced by Mendelssohn, and only one of the songs, "Der Trompeter an der Katzbach," should have been on the programme. No one of these works was published. Goldmark was not grieved by the criticism. In 1858 he moved to Budapest where in seclusion he studied counterpoint, fugue, and instrumentation. In 1859 he gave a concert of his compositions and returned the next year to Vienna, which was his home until the end. He taught the pianoforte and composed. Three pianoforte pieces were published without opus

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number. They were dedicated to his pupil Caroline Bettelheim, who, born at Budapest in 1845, afterwards became a celebrated opera singer. She left the Vienna Court Opera in 1867 when she married the banker Gomperz. As pianist she brought out in 1864 Goldmark's pianoforte trio and in 1865 the famous Suite in E major for violin and pianoforte at the Hellmesberger concerts.

But his fame was more firmly established by his overture to "Sakuntala" and the opera "Die Königin von Saba." The remainder of his life can here be told by quotations from his nephew's article and the notes to the list of his works.

Mr. Rubin Goldmark says that his uncle thought the chief thing in music was the tonal effect (*Klangwirkung*); that while he detested *Kapellmeistermusik* and slavish adherence to form and conventional harmonies, yet in his old age he wrote for his own pleasure and profit fugues and canons according to the strictest rules. As a rule he devoted six months of the year to composition. "At six o'clock in the morning he is ready for work. It is his invariable custom to begin by playing Bach for half an hour. A few weeks before he commences to compose he does purely contrapuntal work." He was a worshipper of Mozart, and in his younger years greatly admired Schumann. "Of Wagner he has but assimilated what may be said to be in the air, that which no modern composer can escape. His best works, however, those which express his fullest individuality, were written long before the later Wagner was performed in Vienna. . . . Over and above the musician, Goldmark is a man of keen intelligence and great education."

\* \* \*

Goldmark's chief works are as follows:—

OPERAS: "Die Königin von Saba," Op. 27. Produced at the Vienna Court Theatre, March 10, 1875. König Salomon, Beck; Baal-Hanan, Lay; Assad, Gustav Walter; Hoher-priester, Rokitsansky; Sulamith, Mme. Wied; Die Königin von Saba, Mme. Materna; Astarot, Miss Siegstädt. Conductor, Wilhelm Gericke. Goldmark was impressed by Kaulbach's painting of the entrance of the Queen of Sheba into Jerusalem. He exclaimed, "What a splendid subject for a romantic

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opera!" and he sought out at once the poet Salomon H. Mosenthal. There was a long delay in producing the opera after it had been written. Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrba thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore, he intimates that the day was due chiefly to the instigations of Ober-Inspector Richard Lewy. Mr. Rubin Goldmark says: "The Vienna Municipal Council offered an annual stipend to encourage the efforts of young composers. One year the stipend was awarded to Goldmark. A jealous competitor subsequently became director of the Vienna Court Opera, and, not forgetting his rival's former triumph, stubbornly refused to consider the production of the opera. So the 'Queen of Sheba' was safely shelved, with little likelihood of a public hearing. One evening, however, at a soirée in the house of the Austrian Prime Minister, two of Vienna's well-known musicians happened to play some parts of the opera. The wife of the prince became interested, instituted inquiries as to the work and its composer, and was finally instrumental in bringing about its production, despite the continued ill-will of the director of the opera house. The opera had great success with the public, but the two best known critics were unfavorable, and used their influence with the press with such effect that for two years no publisher would print the music."

"Merlin," three acts, libretto by Siegfried Lipner. Vienna, November 19, 1886. Merlin, Winkelman; the Demon, Reichenberg; Viviane, Mme. Materna. Conductor, Wilhelm Jahn. Produced at the Metropolitan Opera House, New York, January 3, 1887. Viviane, Lilli Lehmann; Merlin, Alvary; Morgana, Marianne Brandt; the Demon, Emil Fischer.

"Das Heimchen am Herd," three acts, libretto based by Dr. A. M. Willner on Dickens's "Cricket on the Hearth." Vienna, March 21, 1900. John, Ritter; Dot, Miss Renard; May Fielding, Miss Abend-



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roth; Eduard Plummer, Schrödter; Tackleton, Reichenberg; Das Heimchen, Mme. Forster. Produced at Philadelphia, November 7, 1912. Maggie Teyte, Helen Stanley, Mabel Riegelman, Riccardo Martin, Hector Dufranne, Henri Scott.

"Die Kriegsgefangene," two acts, libretto based by Emil Schlicht on Homer's Iliad. Vienna, January 9, 1899. Briseïs, Miss Renard; Achill, Reichmann; Priamus, Hesch; Thetis, Miss Walter; Agamemnon, Neidl; Automedon, Pacal; Idäus, Schittenhelm; Ein Herold, Felix.

"Götz von Berlichingen," five acts, based by A. M. Willner on Goethe's tragedy. Budapest, December 16, 1902. Götz, Takats; Adelheid, Miss Szoger; other parts taken by Mme. Atmbrist and Beck.

"Ein Wintermärchen," three acts, based by A. M. Willner on Shakespeare's "Winter's Tale." Court Opera, Vienna, January 2, 1908. Perdita, Miss Kurz; Hermione, Miss v. Mildenburg; Leontes, Slezak; Polyxner, Demuth; Florizel, Schrödter; Old Shepherd, Mayder; Camillo, Haydter; Pauline, Miss Kittel. Bruno Walter, conductor.

"Der Fremdling."

SYMPHONIES: "Ländliche Hochzeit," Op. 26. Philharmonic concert in Vienna, March 5, 1876.

Symphony in E-flat major, Op. 35. Dresden, December 2, 1887.

OVERTURES: "Sakuntala," Op. 13. Philharmonic concert, Vienna, September 26, 1865.

"Penthesilea," Op. 31 (Kleist's tragedy). Philharmonic concert, Vienna, December 5, 1880.

"Zum gefesselten Prometheus" (Æschylus), Op. 38. Berlin, November 25, 1889.

"Im Frühling," Op. 36. Philharmonic concert, Vienna, December 1, 1889.

"Sappho," Op. 44. Philharmonic concert, Vienna, November 26, 1893.

"Zrinyi," Budapest, May 4, 1903. Composed for the 50th birthday of the Philharmonic Society of that city.

"In Italien," Op. 49. Philharmonic concert, Vienna, January 24, 1904.

"Aus Jugendentagen." Philharmonic concert, Vienna, November 10, 1912.

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\* \*

Goldmark was at work on his autobiography when he died. His life has been written by Otto Keller for the series "Moderne Musiker" (Leipsic, Hermann Seeman Nachfolger s.d.).

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Mr. JOSEPH MALKIN was born at Odessa, Russia, on September 25, 1881. He first took lessons of Ladislav Alois on the violoncello. In 1895 he entered the Paris Conservatory, and in 1898 he was unanimously awarded, as a pupil of Rabaud, the first prize. Only one first prize was awarded that year. In 1899 Mr. Malkin made his debut in Berlin. On December 15, 1899, he gave a concert in Berlin with Mme. Ingeborg Magnus, violinist, and on November 11, 1900, a concert with Max Ulanowsky, baritone. In 1902 Mr. Malkin was appointed first violoncellist of the Philharmonic Orchestra of Berlin. He remained in this position six years. During this time he was the violoncellist of the Witek Trio. Since 1908 he has devoted himself exclusively to concert work. He has made tours in Germany, Austria, England, Denmark, and Russia. His first appearance in the United States was on November 28, 1909, at a Popular Concert in the Manhattan Opera House, New York, when he played Haydn's concerto.

In the fall of 1914 he became a member of the Boston Symphony Orchestra. On December 11, 12, 1914, he played with the orchestra Haydn's concerto in D major. On November 22, 1915, he gave a recital in Jordan Hall. He played Saint-Saëns's Concerto in A minor, No. 1, at a symphony concert on December 24, 1915. On January 9, 1916, he played at a Sunday concert in Symphony Hall with Miss Emmy Destinn, soprano, and an orchestra. He took part in a concert of the Russian Music Society in aid of the Russian Relief Fund, March 29, 1916. On November 15, 1916, he gave a recital. He took part in the concerts of the Witek-Malkin Trio February 28 and December 6, 1916. He played Dvořák's Concerto in B minor at a Symphony concert on March 30, 1917. On November 29, 1917, he played at a concert in Symphony Hall, associated with Mme. Melba, and Arthur Hackett, tenor.

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This concerto was first played at a Padeloup concert in Paris, December 9, 1877. The solo violoncellist was Adolphe Fischer (1847-91), a brilliant Belgian virtuoso, who died in a mad-house,—a fate reserved, according to a curious tradition, for oboe players, distinguished or mediocre, rather than violoncellists. Fischer played this concerto the next year in several European cities. The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 21, 1899, when Miss Elsa Ruegger was the violoncellist.\* She then played for the first time in the United States. Mr. Jean G  rardy played it at a concert of the Boston Symphony Orchestra, October 19, 1901; Mr. Heinrich Warnke played it on February 10, 1912; Mr. Pablo Casals on March 6, 1915.

The orchestral portion of the concerto, which is dedicated to Adolphe Fischer, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

I. Prelude. This movement opens, Lento, D minor, 12-8, with a resolute and fortissimo figure for strings and wind. Each phrase is answered by a strong chord for full orchestra. There is a short development of this figure. Recitative-like passages for the solo violoncello lead to the main body of the movement, Allegro maestoso, D minor, 12-8. The pompous first theme is given to the solo instrument, and the initial figure of the Introduction appears now and then in the orchestra during the development. The second theme, F major, is of a calmer nature. It is sung by the violoncello and developed at some length. Running passage-work leads to a return of the slow Introduction, A minor, for full orchestra. The free fantasia section is not long, and the third part is in the orthodox manner with the second

\* Elsa Ruegger, violoncellist, was born at Lucerne, Switzerland, December 6, 1881. She studied with Eduard Jacobs of the Brussels Conservatory, played at a charity concert when she was eleven years old, and made a concert tour when she was thirteen. On June 20, 1896, she was awarded the first violoncello prize of the Brussels Conservatory "with the highest distinction." She has journeyed extensively in Europe and in the United States as a virtuoso. On October 25, 1902, she played Rubinstein's Concerto, Op. 96, at a concert of the Boston Symphony Orchestra in Boston. She played at B. F. Keith's Theatre in Boston the week beginning March 4, 1918.



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theme in D major. The movement ends with a return, fortissimo, of the theme of the Introduction, D minor.

II. Intermezzo. This movement has the nature of a romanza and also of a scherzo. Two contrasted themes are alternately developed: one Andantino con moto, G minor, 9-8; the other Allegro presto, G major, 6-8. The melodic development is given to the solo instrument.

III. The third movement begins with an Introduction, B-flat minor, 9-8, which consists of recitative for the solo violoncello. In the allegro vivace, 6-8, the orchestra goes from F major to D major. The movement is a brilliant rondo based on three themes.

\* \*

Lalo belonged to a highly respectable family that went from Spain to Flanders in the sixteenth century. He was thoroughly educated. His parents did not wish him to be a musician, but finally allowed him to study the violin and harmony with a German named Baumann at the Conservatory of Music at Lille. Lalo afterwards went to Paris, and entered the class of Habeneck at the Conservatory of Music to perfect himself as a violinist. Not staying long at the Conservatory, he took lessons in composition of Schulhoff, the pianist, and Crèvecoeur. He earned his living by playing the viola in the Armingaud-Jacquard Quartet. This Quartet was organized in 1855. Its programmes were chiefly of chamber music by leading German composers, for those were the days when the romances of Loïsa Puget, and variations of themes from popular operas, were in favor, while chamber music was little cultivated or esteemed in France. The concerts of this Quartet were in fashion, however, for many years.

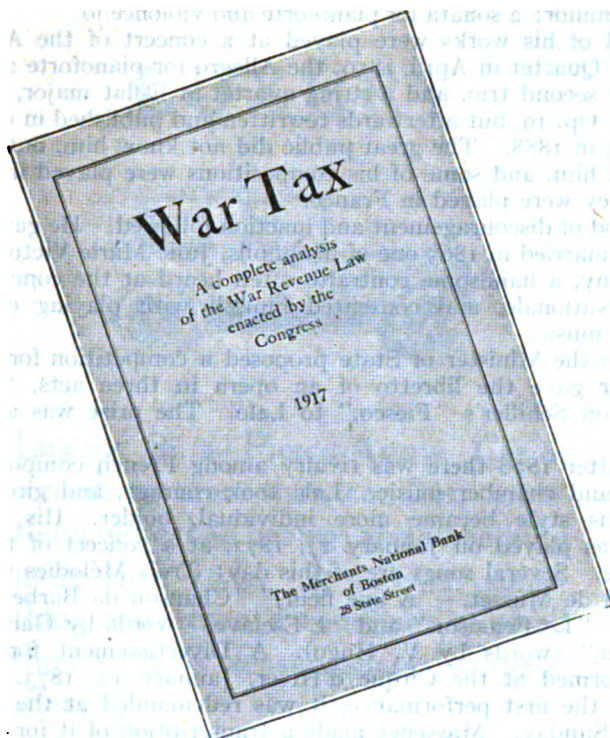
Lalo's first compositions were pieces for the violin and piano (Op. 1, 2, 4, 5, 6); a trio, C minor, classical in form and influenced by Beethoven (Op. 7); two melodies for baritone (1848); "Le Novice," a scene for baritone (1849); six romances with words by Béranger (1849); six melodies with text by Victor Hugo (published in 1856); a sonata for pianoforte and violin, Op. 12; two pieces for pianoforte and violon-

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cello, Op. 14; an Allegro in E-flat major for pianoforte and violoncello; "Soirées Parisiennes," three pieces for violin and pianoforte; a second trio in B minor; a sonata for pianoforte and violoncello.

Several of his works were played at a concert of the Armingaud-Jacquard Quartet in April, 1859; the Allegro for pianoforte and violoncello, the second trio, and a string quartet in E-flat major, which was originally Op. 19, but afterwards rewritten and published in a new form as Op. 45 in 1888. The great public did not know him, but musicians respected him, and some of his compositions were played in Germany before they were played in France.

A period of discouragement and inaction followed. He gave up composition, married in 1865 one of his pupils, Julie Marie Victoire Bernier de Maligny, a handsome contralto often heard at the concerts of the Société Nationale, and contented himself with playing concerts of chamber music.

In 1867 the Minister of State proposed a competition for an opera. Beauquier gave the libretto of an opera in three acts, "Fiesque," founded on Schiller's "Fiesco," to Lalo. The prize was awarded to Phillipot.

Soon after 1870 there was rivalry among French composers of orchestral and chamber music. Lalo took courage, and girded up his loins. His style became more individual, bolder. His violoncello sonata was played on January 27, 1872, at a concert of the Société Nationale. Several songs are of this day: *Trois Mélodies* with words by Alfred de Musset,—*"À une fleur," "Chanson de Barberine," "La Zuecca"*; *"Le Fenaison"* and *"L'Esclave"* (words by Gautier); and *"Souvenir"* (words by V. Hugo). A *Divertissement* for orchestra was performed at the Cirque d'Hiver, January 12, 1873. Received coldly at the first performance, it was redemanded at the concert of the next Sunday. Massenet made a transcription of it for the pianoforte.

Then came the performance of the Concerto for violin, Op. 20. The "Symphonie Espagnole," first played by Sarasate on February 7, 1875, at a Châtelet Concert, made Lalo still more famous; but it was not till his opera *"Le Roi d'Ys"* was produced at the Opéra-Comique in Paris, May 7, 1888, that he was popularly recognized as one of the first of French composers,—a position that he still holds,—and not without reason did Hans von Bülow, writing a letter to *Figaro* apropos of the Alsace-Lorraine question, sign himself "The friend of Berlioz, Lalo and Saint-Saëns." When this opera was produced and Lalo's fame established, the composer was sixty-five years old. *"Le Roi d'Ys"* was produced at New Orleans, January 23, 1890, for the first time in the United States.

\* \* \*

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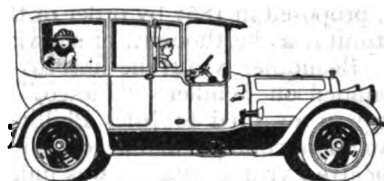
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Before he was applauded as the composer of "Le Roi d'Ys," Lalo met with various and cruel disappointments. Opposed to any concession or compromise, not knowing how to scheme or fawn, he was not the man to be welcomed by managers of opera houses. He was not in the habit of writing salon music, so his name was not known to amateurs. When a ballet-master of the Opéra urged him to study Adolphe Adam as a model, Lalo replied, "Do you think I am going to make music like that of 'Giselle'\* for you?"

Lalo was obliged to be satisfied with playing in chamber concerts, until a competition, proposed in 1867 by order of the Minister of State, gave him an opportunity, as he thought, of showing what he could do in dramatic music. Beauquier wrote the libretto of an opera in three acts, "Fiesque," founded on Schiller's "Fiesco," and Lalo set music to it, but the prize was awarded to Jules Phillipot (1824-97) for his "Le Magnifique," an opéra-comique in one act which was not performed until 1876 at the Théâtre Lyrique, when it was judged wholly unworthy of the honor. There was talk of producing "Fiesque" at the Opéra, but Lalo addressed himself to the Monnaie, Brussels. Just as the opera was about to be performed at the Monnaie, the director, Vachot, died. Lalo published the score; fragments of it were played in concerts in Paris, and the prelude and an intermezzo were performed at the Odéon, May 4, 1873. Pages of this opera were afterwards used by Lalo in his pantomime music for "Néron" (Hippodrome, Paris, March 28, 1891). It has been said that, if the dimensions of the Hippodrome had not seriously injured the effect of some of these pages, which were originally designed for a very different purpose, this pillaging of a score that had already been published would not have shocked a musician: "He would even have congratulated the composer on having found, by an ingenious protest against the unjust forgetfulness to which an

\* "Giselle, ou les Willis," a fantastical ballet in two acts, book by Théophile Gautier and H. de Saint-Georges, music by Adolphe Adam, was produced at the Opéra, Paris, June 28, 1841, with Carlotta Grisi as chief dancer. The ballet had a great success, and was considered as the masterpiece of this art in France until the appearance of Delibes' "Coppelia" (1870) and "Sylvia" (1876). "Giselle" was produced in Boston at the Howard Athenæum, as early as October 10, 1846, when Mlle. Blangy was the leading dancer. It was performed at this theatre again in 1852 and 1853. The Russian Imperial Ballet headed by Miss Pavlova and Mr. Mordkin revived it at the Boston Opera House, December 31, 1910.

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old work of genuine merit had been condemned, this means of making his music known to those who otherwise would never have heard it." (The first overture to "Le Roi d'Ys," by the way, the one played in 1876 and afterwards rewritten, was originally intended for an opera planned before "Fiesque," but never published.) Lalo also used pages of "Fisque" in his Symphony in G minor, produced by Lamoureux, February 13, 1887; the introduction to the first movement was taken from the entr'acte before the third act; the scherzo is founded on the ball scene, and an episode is the ensemble, "Unissons notre deuil," sung by Léonore, Verrina, and chorus; the theme of the adagio is a phrase of Julie, "Fiesque, pardonne moi!" in the trio of the third act. A movement in his Aubade for ten instruments is an entr'acte from "Fiesque"; but the best pages of "Fiesque" were used in the opera, "La Jacquerie," to which I shall refer later. This custom of using pages of one opera or oratorio for another was common among composers of the eighteenth century, and was observed by Rossini with Olympian indifference, as when he used the crescendo in the "Calumny" aria in "Il Barbiere di Siviglia" for the entrance of the Moor in the last act of "Otello." Composers of a later date have not been squeamish in this respect: thus the music of the Soldiers' Chorus in "Faust" was written by Gounod for Cossacks in an opera with a book by Henri Trianon, entitled "Yvan de Russie," or "Yvan le Terrible"; \* and the romance of Micaëla in the third act of "Carmen" was composed by

\* This score was nearly completed in 1857, and Paris journals announced that Gounod had read or, rather, sung it to Royer, director of the Opéra. The work was never performed, but Gounod used pages of it in other operas.



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Bizet for an opera, "Griselidis," with a libretto by Sardou.\* Lalo was given to quoting from himself. The song in which Mylio tells of his love to Rozenn in "Le Roi d'Ys" is taken from "Fiesque," and a broad phrase from the introduction of the "Concerto Russe" (1881) is given to the brass after the chorus of victory in the second act of "Le Roi d'Ys."

Little time was given to Lalo for the composition of his ballet "Namouna." Obligated to write the music in four months, he worked on it fourteen hours a day, when he was fifty-eight years old. He had a stroke of paralysis at a rehearsal. The work was nearly completed, and Gounod, fond of Lalo, begged to be allowed to orchestrate the last scenes. But there were other trials for Lalo, who saw a performance of his "Roi d'Ys" indefinitely postponed. After Gounod had completed his task of affection, there came up a question of a cigarette.

In a scene of seduction in the first act of "Namouna" Mme. Sangalli, the chief dancer, was expected to light and smoke a cigarette while dancing. "She had made praiseworthy attempts to accustom herself to smoke and was at last sure of herself," when the dancer Mérente demanded that this effect should be cut out on the ground that he should use it himself in the scenario of a ballet about to be performed, although the effect was "invented" by Petipa, not by him. There were threats of a lawsuit. Vaucorbeil, the director of the Opéra, was afraid of danger through fire. At last it was decided that Mme. Sangalli should roll the cigarette, but not light it. "Namouna" was announced for performance, but Mme. Sangalli injured a foot, and the performance was postponed. There were then cruel rumors to the effect that the music had been found inadequate. Meanwhile friends of Ambroise Thomas were pressing the production of "Françoise de Rimini." It was said by some of the newspapers that, if Mme. Sangalli were not able to dance, Miss Rosita Mauri would replace her. This was in 1882. She, hearing this, answered her informant: "I

\* Bizet destroyed the scores of his "Guzla de l'Emir," "Ivan le Terrible," "La Coupe du Roi du Thule." He had dreamed of "Namouna," "Calendal," and he worked some on "Clarisse Harlowe." Fragments of "Griselidis," which he began in 1877, and of "Le Cid," were found after his death, but he sketched his ideas in hieroglyphics which were unintelligible to others. After the production of "Carmen" he was busied especially with "Clarisse Harlowe," and he was thinking of putting music to Léon Halévy's "Les Templiers."



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shall rehearse Saturday, March 4, and on Monday, the 6th, I shall dance Namouna, or I shall be dead!" She did not die; she danced Namouna on the day she named.

After "Le Roi d'Ys" made Lalo famous at the age of sixty-five, he composed a pianoforte concerto (first played by Diemer in 1889) and the music for "Néron." He then began to compose the music for a lyric drama by Mme. Simone Arnaud and Alfred Blau, "La Jacquerie," which has nothing in common with Mérimée's historical drama except the title and the scene of action. Lalo had another paralytic stroke, and he died having sketched only the first act of this opera, which was completed after his death by Arthur Coquard and produced at Monte Carlo, March 8, 1895. There was a performance at Aix-les-Bains the same year. The first performance in Paris was at the Opéra-Comique, December 23, 1895, with Miss Delna, Miss Kerlord, Jérôme, Bouvet, Hermann-Devries, Dufour, and Belhomme as the chief singers. At Monte Carlo the chief singers were Mme. Deschamps-Jehin, Miss Loventz, Jérôme, Bouvet, Ughetto, Declauzens, and Lafon. The music of Lalo made little effect.

Disappointment followed Lalo to the end. He was not chosen a member of the Institute, for he would not pull wires for an election. He did not finish his last opera. His death during the commotion excited by dynamiters at Paris awakened little attention, and there were no funeral eulogies in the journals; but nearly all the French musicians of renown were present at his burial, and thus paid tribute to a composer of the highest character and talent. (See the biographical sketch of Lalo by Georges Servières in "La Musique Française Moderne," Paris, 1897; by Hugues Imbert in "Nouveaux Profils de Musiciens," Paris, 1892.)

\*\*\*

The following compositions by Lalo have been performed in Boston at subscription concerts of the Boston Symphony Orchestra:—

Concerto for violin, Op. 20, December 24, 1910 (Sylvain Noack, violinist).

Symphonie Espagnole, Op. 21: November 12, 1887 (Charles M.



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Loeffler) · February 8, 1890 (Mr. Loeffler); March 13, 1897 (Timothée Adamowski); March 10, 1900 (Mr. Adamowski); March 12, 1904 (Mr. Adamowski); November 30, 1907 (Fritz Kreisler); January 7, 1911 (Mischa Elman—first, fourth, and fifth movements); April 17, 1915 (Sylvain Noack).

Fantaisie Norvégienne for violin and orchestra, December 20, 1884 (Charles M. Loeffler, violinist).

Concerto in D minor for violoncello and orchestra: October 21, 1899 (Elsa Ruegger); October 19, 1901 (Jean Gerardy); February 10, 1912 (Heinrich Warnke); March 6, 1915 (Pablo Casals).

Rhapsody in A for orchestra: December 22, 1888; April 4, 1891. Suite, "Namouna," January 4, 1896.

Overture to "Le Roi d'Ys": November 21, 1891; December 24, 1892; November 23, 1907; November 29, 1913.

Aubade from "Le Roi d'Ys," December 22, 1904 (Charles Gilibert, baritone).

The Symphonie Espagnole, Fantaisie Norvégienne, violoncello concerto, Rhapsody, suite from the music to "Namouna," and overture to "Le Roi d'Ys" were played at these concerts for the first time in Boston. It is our impression that the Concerto, Op. 20, was also played here at these concerts for the first time in Boston as a whole and with orchestral accompaniment.

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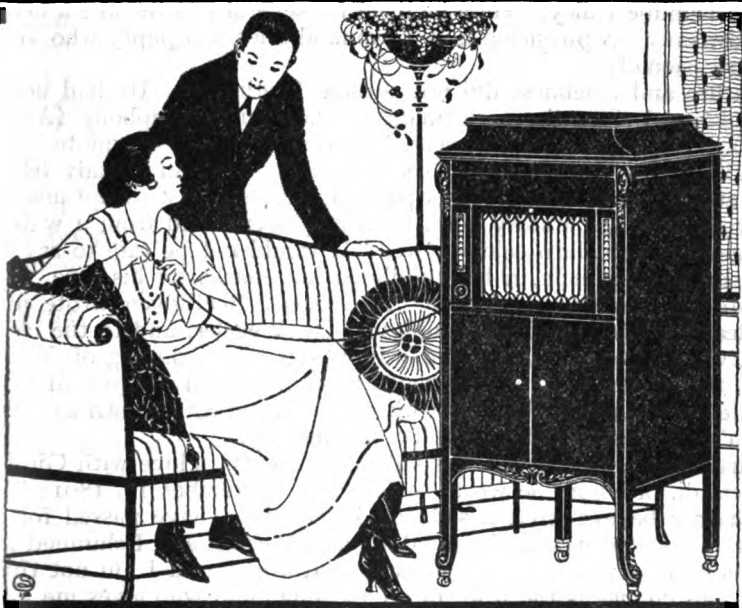
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as possible defy my fate, although there must be moments when I shall be the most miserable of God's creatures. . . . I will grapple with fate; it shall never pull me down."

Dr. Schmidt sent him in 1802 to the little village of Heiligenstadt, where, as the story goes, the Emperor Protus planted the first vines of Noricum. There was a spring of mineral water,—a spring of marvelous virtues,—which had been blessed by Saint Severinus, who died in the village and gave the name by which it is known to-day. Beethoven's house was on a hill outside the village, isolated, with a view of the Danube valley. Here he lived for several months like a hermit. He saw only his physician and Ferdinand Ries, his pupil, who visited him occasionally.

Nature and loneliness did not console Beethoven. He had been in dismal mood since the performance of the First Symphony (April 2, 1800). The powers of darkness, "finstere Mächte," to quote Wasielewski's phrase, had begun to torment him. He had already felt the first attacks of deafness. It is possible that the first symptoms were in 1796, when, as a story goes, returning overheated from a walk, he plunged his head into cold water. "It would not be safe to say that the smallpox, which in his childhood left marks on his face, was a remote cause of his deafness." In 1800-01 Beethoven wrote about his deafness and intestinal troubles to Dr. Wegeler, and to the clergyman, Carl Amenda, in Kurland. It was at the beginning of October, 1802, that Beethoven, at Heiligenstadt, almost ready to put an end to his life, wrote a letter to his brothers, the document known as "Beethoven's will," which drips yew-like melancholy.

Furthermore, Beethoven was still passionately in love with Giulietta Guicciardi, of whom he wrote to Wegeler, November 16, 1801: "You can hardly believe what a sad and lonely life I have passed for two years. My poor hearing haunted me as a spectre, and I shunned men. It was necessary for me to appear misanthropic, and I am not this at all. This change is the work of a charming child who loves me and is loved by me. After two years I have again had some moments of pleasure, and for the first time I feel that marriage could make me

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happy. Unfortunately, she is not of my rank in life, and now I certainly cannot marry." Beethoven, however, asked for her hand. One of her parents looked favorably on the match. The other, probably the father, the Count Guicciardi, refused to give his daughter to a man without rank, without fortune, and without a position of any kind. Giulietta became the Countess Gallenberg. Beethoven told Schindler that after her marriage she sought him out in Vienna, and she wept, but that he despised her.

Yet during the sad period of the winter of 1802-03 Beethoven composed the Second Symphony, a joyous, "a heroic lie," to borrow the descriptive phrase of Camille Bellaigue. For many years biographers of Beethoven gave 1800 as the date of the composition. Autograph sketches bought by Kessler of Vienna, for from one florin twenty-five to three florins, at the sale of the composer's effects, fix the year as 1802. These sketches contain the musical ideas of the Pianoforte Concerto in D major (1805), of the overture on the name of Bach (1822), of an overture, or an opera, "Macbeth" (1808). The sketches for the symphony are mixed with those of three sonatas for pianoforte and violin (Op. 30); three pianoforte sonatas (Op. 31); the trio "Tremate" (Op. 116). The symphonic sketches fill completely seven large pages.

The autograph score of the Second Symphony has been lost, and it thus shared the fate of that of the First Symphony. The separate parts were published in March, 1804, by the Bureau of Arts and Industry (afterwards Haslinger) at Vienna. The title ran: "Grand Symphony, composed and dedicated to His Highness Monseigneur the Prince Charles de Lichnowsky,\* by Louis Beethoven, Op. 36." The score was not published until 1820.

The symphony was arranged by Beethoven as a trio for pianoforte, violin, and violoncello, and published in September, 1806. An arrangement by Ries as a quintet, with double-bass, flute, and two horns *ad lib.*, was published in 1807. Hummel's arrangement for pianoforte, with

\* An interesting account of this prince and his relations with Beethoven is to be found in "Beethoven's Widmungen," by Dr. Carl Leeder, of Vienna, a series of articles contributed to *Die Musik*, Jahrg. III., Heft 12, 13, 19, 23; Jahrg. IV. (1904-05), Heft 21, 22.

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accompaniment of flute, violin, and violoncello, was published in London in 1826.

The first performance of the Second Symphony was at the Theater an der Wien, April 5, 1803. The programme included Beethoven's oratorio, "Christus am Oelberge," the First Symphony, the Concerto in C minor for pianoforte and orchestra, and, according to Ries, "a new piece which I do not remember." The rehearsal began at 8 A.M., and it was "a terrible one, which lasted two hours and a half, and left Beethoven more or less discontented." Ries adds: "The Prince Charles Lichnowsky, who had been present from the beginning, ordered large baskets of bread and butter, cold meat, and wine to be brought in. He invited in a friendly manner every one to partake, and all helped themselves with both hands. As a result everybody grew good-humored. Then the prince demanded that the whole oratorio should be rehearsed again, so that it would go well at night, and the first work of this kind that Beethoven had produced might be performed publicly in a manner worthy of the composer. The concert began at six o'clock but it was so long that certain pieces were not performed." The prices of admission were raised. Some were doubled, and the prices of the reserved seats were tripled. The receipts amounted to eighteen hundred gulden.

The review of the concert published in the *Allgemeine musikalische Zeitung*, May 25, 1803, was very short, and no mention was made of the symphony. The reviewer gave four lines to the oratorio, and reproached Beethoven for having raised the admission prices. The symphony was performed at Leipsic, April 29, 1804, and Spazier characterized it as "a gross monster, a pierced dragon which will not die, and even in losing its blood (in the finale), wild with rage, still

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deals vain but furious blows with his tail, stiffened by the last agony." Spazier, who died early in 1805, was described by his contemporaries as a learned and well-grounded musician and a man of sound judgment.

A Leipsic critic found that the symphony would gain if certain passages were abbreviated and certain modulations were sacrificed. Another declared that it was too long; that there was an exaggerated use of the wind instruments; that the finale was bizarre, harsh, savage. Yet he added that there was such fire, such richness of new ideas, such an absolutely original disposition of these ideas, that the work would live; "and it will always be heard with renewed pleasure when a thousand things that are to-day in fashion will have been long buried."

This symphony was played in Boston on November 12, 1842, at a concert of the Boston Academy of Music, for the first time in the city "with full orchestra." The programme was as follows: Reissiger, Overture to "Die Felsenmühle von Etalières"; Song, "The Last Man" (Mr. Baker); de Bériot and Osborne, Fantaisie Brillante for violin and pianoforte (Messrs. Keyser and Webb); Rossini, "Largo al factotum" (Mr. Baker); Auber, Overture to "Zanetta"; Beethoven, Symphony No. 2. The programme stated that all the orchestral music was then played in Boston for the first time.

\* \*

The sketch of Berlioz may here serve as an analysis: "In this symphony everything is noble, energetic, proud. The Introduction (largo) is a masterpiece. The most beautiful effects follow one another without confusion and always in an unexpected manner. The song is of a touching solemnity, and it at once commands respect and puts the hearer in an emotional mood. The rhythm is already bolder, the instrumentation is richer, more sonorous, more varied. An allegro con brio of enchanting dash is joined to this admirable adagio. The puppetto which is found in the first measure of the theme, given at first to the violas and violoncellos in unison, is taken up again in an isolated form, to establish either progressions in a crescendo or imitative passages between wind instruments and the strings. All these forms

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\* \* \*

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

\* Berlioz here refers, of course, to the Larghetto. In a sketch-book of Beethoven, dated 1801-02, the theme of this Larghetto is given to the horns, not to the strings.

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**SATURDAY EVENING, MARCH 23, at 8.00 o'clock**

**Chadwick . . . . . Symphonic Sketches: Suite for Orchestra**

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AT 2.30 O'CLOCK

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  - IV. A Vagrom Ballad.
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"Jubilee" and "Noël" were composed in December, 1895; "A Vagrom Ballad" bears the date February, 1896; "Hobgoblin" was composed in the summer of 1904.

"Jubilee," "Noël," and "A Vagrom Ballad" were played in various cities during the spring trip of the Boston Festival Orchestra, led by Mr. Mollenhauer.

"Noël" was also played at the Forty-sixth Annual Festival of the Worcester County Musical Association, at a concert in Worcester, October 2, 1903.

"Jubilee" and "A Vagrom Ballad" were played for the first time in Boston at a Chickering Production Concert, March 23, 1904. Mr. Chadwick conducted his pieces.

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"Hobgoblin" was performed for the first time at Mr. Chadwick's concert in Jordan Hall, Boston, November 21, 1904.

The four movements were first played at concerts of the Boston Symphony Orchestra in Boston on February 7, 8, 1908. Dr. Muck conducted. They were played on October 23, 24, 1914, when Dr. Muck conducted.

The "Symphonic Sketches," dedicated to Frederick S. Converse, were published in 1907. They are scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, military drum, bass drum, cymbals, triangle, tambourine, xylophone, harp, strings.

I. Jubilee: Allegro molto vivace, A major, 6-4. The movement has this motto:—

#### JUBILEE.

No cool gray tones for me!  
Give me the warmest red and green,  
A cornet and a tambourine,  
To paint my jubilee!

For, when pale flutes and oboes play,  
To sadness I become a prey;  
Give me the violets and the May,  
But no gray skies for me!

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The movement opens with a jubilant theme for full orchestra. After the full exposition a still more characteristic and strongly-rhythmed motive appears (4-4, bass clarinet, bassoons, violas, and 'cellos). A

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"patting Juba" \* horn-call introduces a contrasting, suavely melodic motive (C major), which is developed. There is a return of the first jubilant expression, A major, 6-4, which is followed by the cantabile theme (now in F major). After a crescendo, built on the first and chief theme, a few measures for wind instruments (piano) lead to a section (*assai tranquillo*, 2-2) of an expressive and lyrical nature, which is followed by a final *presto* in the mood of the opening.

II. *Noël*: Andante con tenerezza, D-flat major, 3-4. There is this motto:—

Through the soft, calm moonlight comes a sound:  
A mother lulls her babe, and all around  
The gentle snow lies glistening;  
On such a night the Virgin Mother mild  
In dreamless slumber wrapped the Holy Child,  
While angel hosts were listening.

—*Translation.*

\* Juba, Juber, or Jouba is "a species of dance or breakdown practised by the plantation negroes of the Southern United States, accompanied by clapping of the hands, patting of the knees and thighs, striking of the feet on the floor, and a refrain in which the word 'Juba' is frequently repeated." Bartlett in his dictionary of Americanisms says that Juba is one of the classical names often given to negroes by their master. Is not this derivation doubtful?

1834. "A man looks so unromantic, with his teeth and his hands and his feet all in motion, like a negro dancing 'Juba.'"—"The Kentuckian in New York" I., 113.

18—. "Here we saw rare sport! Here were Virginia slaves, dancing jigs and clapping Juber, over a barrel of persimmon beer, to the notes of the banjo."—"Southern Sketches."

Juber up and Juber down,  
Juber all around de town,  
Juber dis and Juber dat,  
And Juber round de 'simmon vat.  
Get over double trouble, Juber, boys, Juber.

The fourth line sometimes reads: "Juba lub de 'possum fat."

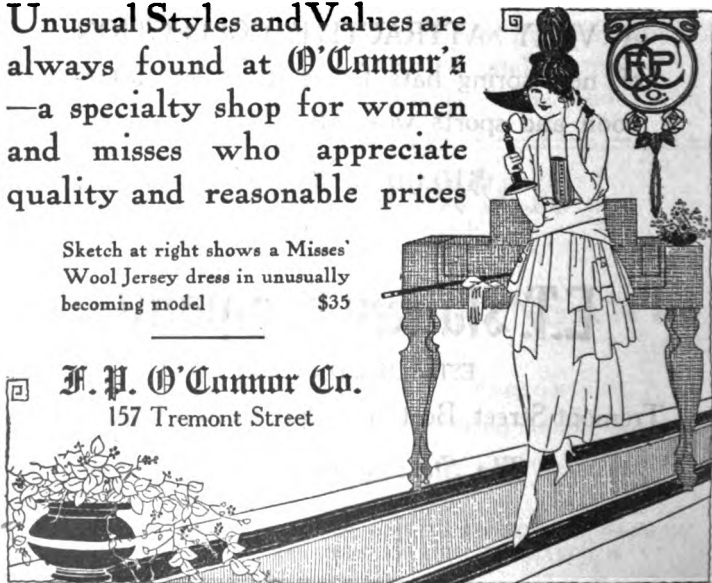
Richard Hovey's "Stein Song," published in "More Songs from Vagabondia" (Boston, 1896).—

When the wind comes up from Cuba  
And the birds are on the wing,  
And our hearts are patting juba  
To the banjo of the spring.

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When "Noël" was performed at the Worcester Festival, the programme book said: "'It is reasonably described,' to use the composer's words, 'by the title, *i.e.*, a little Christmas song.'"

"Noël" (derived from the Latin *natalis* \*), a word shouted or sung as an expression of joy, originally to commemorate the birth of Christ, appeared in English in the thirteenth century as "nowel." For an interesting study of the Noël see "Dictionnaire de Plain-Chant et de Musique d'Église," by Joseph d'Ortigue, in the Abbé Migne's "Nouvelle Encyclopédie Théologique" (Paris, 1853).

This movement is a nocturne, built on a theme first sung by the English horn.

III. "Hobgoblin": Scherzo capriccioso, Allegro vivace, F major, 3-4. The motto is Shakespeare's "that shrewd and knavish sprite called Robin Goodfellow."

The composer did not have in mind any expression of fairyism. He had in mind the rascally imp that frights maidens of the villagery, skims milk, mocks the breathless housewife at the churn, misleads night wanderers, disconcerts sorely the wisest aunt telling the saddest tale.

Those that Hobgoblin call you, and sweet Puck,  
You do their work, and they shall have good luck.

\* Yet some writers, as Nicod, maintain that the French took the word from Emmanuel: "Noël ou Nouël per apbaeresim canunt Galli pro Emmanuel, id est nobiscum Deus."

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Richard Grant White says in a note to "A Midsummer Night's Dream": "Until after Shakespeare wrote this play 'puck' was the generic name for a minor order of evil spirits. The name exists in all the Teutonic and Scandinavian dialects; and in New York the Dutch have left it in a form—'spook,' meaning a ghost or spirit—known to all who are Knickerbockers by blood or birth. The name was not pronounced in Shakespeare's time with the *u* short. Indeed, he seems to have been the first to spell it *puck*, all other previous or contemporary English writers in whose works it has been discovered spelling it either *powke*, *pooke*, or *pouke*. There seems to be no reason to doubt that Shakespeare and his contemporaneous readers pronounced it *pook*. The fact that it is made a rhyme to 'luck' is not at all in variance with this opinion, because it appears equally certain that the *u* in that word, and in all of similar orthography, had the sound of *oo*." Burton, in his "Anatomy of Melancholy," makes a puck a separate demon, will-o'-the-wisp. In Ben Jonson's "Sad Shepherd" he appears as Puck-hairy. In "Hudibras" he figures as "good Pug-Robin." See Heywood's "Hierarchie," Lib. IX.:

In John Milesius any man may reade  
Of divels in Sarmatia honored  
Call'd Kottri of Kibaldi; such as wee  
Pugs and hobgoblins call. Their dwellings  
In corners of old houses least frequented bee,  
Or beneath stacks of wood; and these convented  
Make fearfull noise in buttries and in dairies,  
Robin good-fellowes some, some call them faeries.

"Hobgoblin" is compounded of "hob" (a familiar or rustic variation of the Christian name Robert or Robin) and "goblin." The

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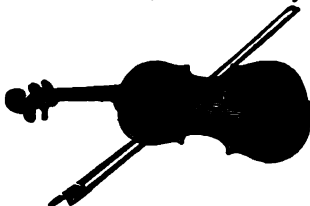
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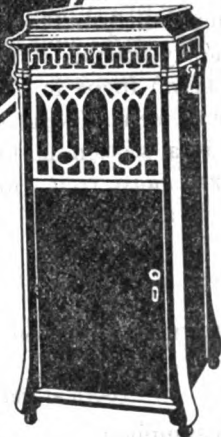
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original meaning of "hobgoblin" was a mischievous, tricky imp or sprite, another name for Puck or Robin Goodfellow. The meaning, "a terrifying apparition, a bogey," was a later one.

Measures of prelude introduced by a horn lead to the first capricious and chief theme of the scherzo. A second theme is derived from the opening horn call. The trio section, *un poco più moderato*, begins with a theme announced by bassoons, *umoristico*.

IV. A Vagrom Ballad: Moderato alla Burla, 2-4. The motto is:—

A tale of tramps and railway ties,  
Of old clay pipes and rum,  
Of broken heads and blackened eyes  
And the "thirty days" to come.

O. H.

After a short prelude with a cadenza for the bass clarinet (*ad lib.*) a strongly-rhythmed song is sung (A minor), which is interrupted by a fanfare of trumpets with military drum. Clarinets and violas start a tramp's ditty. The development of a figure leads to the quotation by the xylophone of a familiar phrase from the subject of Bach's great organ fugue in G minor. The motto is the best explanation of the movement. Near the end, after a fanfare, crash, and fermata, there is a section in highly dramatic contrast, *lento misterioso*. A cadenza, *quasi recit.*, for bass clarinet, leads to the exultant close, *molto vivace*, A major, 6-8, 2-4, with a syncopated *prestissimo*.

SYMPHONY IN C MINOR, No. 3, OP. 78.

CHARLES CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living there.)

This symphony was composed for the London Philharmonic Society, and first performed at a concert of that society in London, May 19, 1886, when the composer conducted. It was performed at Aix-la-Chapelle in September of that year under the direction of the composer; at a concert of the Paris Conservatory, January 9, 1887; in New York at a concert of the Philharmonic Society (Theodore Thomas conductor), February 19, 1887.

The first performance in Boston was at a concert of the Boston

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Symphony Orchestra, February 16, 1901. It was performed again by the same orchestra on March 29, 1902; and on May 2, 1914.

The symphony was played in Boston at a special concert of the Boston Symphony Orchestra, November 26, 1906; when Saint-Saëns took part. The programme, composed exclusively of compositions by him, was as follows: overture to "Les Barbares"; Concerto in G minor for the pianoforte (Saint-Saëns pianist); Valse nonchalante, Valse mignonne, Valse canariote for piano; Symphony in C minor, No. 3. Dr. Muck conducted.

A sketch of the symphony was prepared for the first performance in London, probably with the assistance, or at least the sanction, of the composer. The following analysis is translated from the French version of this sketch used at the Paris Conservatory concert in 1887.

This symphony is divided into parts, after the manner of Saint-Saëns's fourth concerto for piano and orchestra and sonata for piano and violin. Nevertheless, it includes practically the traditional four movements: the first, checked in development, serves as an introduction to the Adagio, and the Scherzo is connected, after the same manner, with the Finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one tuba, three kettle-drums, organ, piano (now for two hands and now for four), one triangle, a pair of cymbals, bass drum, and the usual strings.

After an introduction Adagio of a few plaintive measures the string

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quartet exposes the initial theme, which is sombre and agitated (*Allegro moderato*). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the Adagio in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and 'cellos, which are supported by organ chords. This theme is then taken by clarinet, horn, and trombone, accompanied by strings divided into several parts. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the *Allegro* appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the Adagio, performed this time by some of the violins, violas, and 'cellos, with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

The second movement begins with an energetic phrase (*Allegro moderato*), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the Presto. Here arpeggios and scales, swift as lightning, on the piano, are accompanied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). This tricky gayety is interrupted by an expressive phrase (strings). The repetition of the *Allegro moderato* is followed by a second Presto, which at first is apparently a

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repetition of the first Presto; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a Maestoso in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the piano (four hands), and repeated by the organ with the full strength of the orchestra. Then follows a development built in a rhythm of three measures. An episode of a tranquil and pastoral character (oboe, flute, cor anglais, clarinet) is twice repeated. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work; the rhythm of three measures becomes naturally and logically a huge measure of three beats; each beat is represented by a whole note, and twelve quarters form the complete measure.

This symphony is dedicated to the memory of Franz Liszt.

Liszt died at Bayreuth, July 31, 1886. The symphony was performed at London before his death.

\* \*

An enemy of Saint-Saëns—and Saint-Saëns has made enemies by his barbed words—might well apply to him the lines of Juvenal:—

Grammaticus, rhetor, geometres, pictor, aliptes,  
Augur, schoenobates, medicus, magus, omnia novit.  
Graeculus esuriens in coelum, jusseris, ibit.\*

\* Grammarian, painter, augur, rhetorician,  
Rope-dancer, conjuror, fiddler, and physician,  
All trades his own, your hungry Greeklings counts;  
And bid him mount the sky—the sky he mounts!

Compare Johnson:—

All sciences the hungry Monsieur knows,  
And bid him go to hell—to hell he goes!

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For Saint-Saëns has not been satisfied with the making of music or the career of a virtuoso. Organist, pianist, caricaturist, dabbler in science, enamoured of mathematics and astronomy, amateur comedian, feuilletonist, critic, traveller, archæologist—he has been, and is, a restless man.

He is of less than average height, thin, nervous, sick-faced; with great and exposed forehead, hair habitually short, beard frosted. His eyes are almost level with his face. His eagle-beak would have excited the admiration of Sir Charles Napier, who once exclaimed: "Give me a man with plenty of nose." Irritable, whimsical, ironical, paradoxical, indulging in sudden changes of opinion, he is faithful to friends, appreciative of certain rivals, kindly disposed towards young composers, zealous in practical assistance as well as in verbal encouragement. A man that knows the world and sparkles in conversation; fond of society; at ease and on equal terms with leaders in art, literature, fashion. A man whose Monday receptions were long famous throughout Paris, eagerly attended by "Tout Paris"; yet never so happy as when playing Calchas to Bizet's or Regnault's Helen in Offenbach's delightful "La belle Hélène," or impersonating in an extraordinary costume Gounod's Marguerite surprised by the jewels. An indefatigable student of Bach, he parodied the Italian opera of the 30's, 40's, 50's in "Gabriella di Vergy: pochade mi-caremo carnavalesque"; \* in "Carnaval des Animaux,"† he reproduced the cries, songs, howls, grunts, cluckings, bellowings of the animal kingdom. A Parisian from crown to sole; and yet a nomad.

In 1867 Berlioz called Saint-Saëns "one of the greatest musicians

\* This burlesque, "words and music by an old organist," a work of Saint-Saëns's youth, was performed in 1885 at "La Trompette." It has not been published.

† "Le Carnaval des Animaux," composed in 1887, has not been published, with the exception of the well-known melody "Le Cygne."

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of our epoch." In 1878 Bülow lamented in a letter to Hans von Bronsart that there was no musician in Germany like Saint-Saëns "except you and me." Liszt's admiration for Saint-Saëns is well known. Even to-day there are some, even in this country, who applaud him as the greatest living composer. On the other hand, there have been critics who say that he is too much of a musician to be a great composer or creator. The praise of Gounod—"Saint-Saëns will write at will a work à la Rossini, à la Verdi, à la Schumann, à la Wagner"—has been counted by them a reproach; it has been regarded as a courteous manner of saying, "Saint-Saëns has the unfortunate faculty of assimilation." Hugues Imbert, discussing him, admitted that there is no graver censure than to say of an artist, "He is incapable of being himself."

So far as an intimate knowledge of music as a science is concerned, so far as fluency and ease of expression are concerned, Saint-Saëns is beyond doubt a remarkable musician.

The ambition of the French composer has long been, first of all, the stage. To achieve glory in the opera house is his dream, his struggle. For this he bends every energy. At a time when his colleagues were looking towards the stage, Saint-Saëns hankered after a more solid and durable reputation. His first work of any length was not an opera, not even an operetta; it was a symphony; his second important work was also a symphony; then followed church music, a third symphony, chamber music, concertos, etc.\* Not till 1868 did he begin work on his "Samson et Dalila," which was not completed before 1877. His first opera performed in Paris, "Le Timbre d'Argent" (Théâtre Lyrique, February 23, 1877), was not begun until 1875.

Although he has written over a dozen operas, only one, "Samson et

\* His first symphony, E-flat, was composed in 1853 and published in 1855; his second symphony, F major, 1856, was not published. His third symphony, D major, 1859, was not published. The second symphony known to-day, A minor, 1859, is really the fourth; the third, C minor, 1886, the fifth in order of composition.

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Dalila," has true life in the theatre, and there are some who maintain that it should be performed as an oratorio, although the scene of Samson's undoing in the second act has a passionate expression rare in his other music. "Henry VIII.," praised enthusiastically in 1883, is revived occasionally in Paris. In "Ascanio" and elsewhere there is a timid use of the *Leitmotive*, but the composer returns quickly to the most conventional solo and ensemble, as though he said to himself: "I have shown that I understand this business; now I must do something to amuse the audience." In "Phryné," written for Sibyl Sanderson, the supreme interpreter of the sensuous Massenet, there are pages of rare beauty, as the trio and the scene of the apparition in the second act; the peculiar irony of Saint-Saëns is displayed in the bassoon motive accompanying Dicéphile's virtuous exhortation to his nephew, which motive returns when the nephew realizes the hypocrisy of the old satyr and defiles his bust erected by applauding citizens; yet when the composer tries to write in Offenbach's vein, as in the finale of the first act, the hearer longs for Offenbach himself, whose *canaille* is honest and human, whose melody is spontaneous, whose rhythm is irresistible, whose suiting of music to the text is more pertinent. As for the other operas, from "Le Timbre d'Argent" (1877) to "L'Ancêtre," and "Déjarire," who now knows or cares for them?

Saint-Saëns has been mightily influenced in thought and expression by predecessors and contemporaries. First of all by Bach, whose influence is felt in unexpected moments: his wig is seen even among the Grecian scenic accessories of "Phryné." There is no servile imitation,

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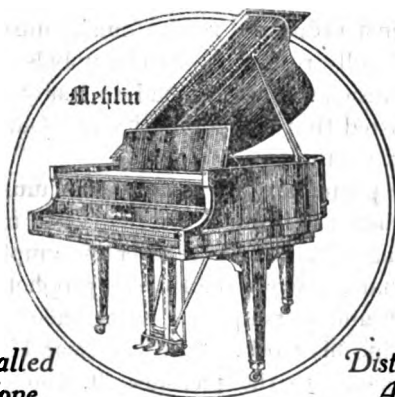
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no deliberate attempt to ape the style of the old master. Saint-Saëns has studied Bach so deeply and persistently that it is natural for him to use the same language, to mould his sentences in the same fashion. Then there is the influence of Beethoven, Schumann, Berlioz, Liszt, Wagner.

The symphonic poems, perhaps his masterpieces, were inspired by Saint-Saëns's admiration for Liszt, his close friendship and example. Years ago there were Frenchmen that this music perplexed. Gustave Kahn found little in "Le Rouet d'Omphale" but "singular music, a sort of protest against ordinary evening music, mixed with protests of the double-bass unkindly received by the cymbals—but why insist on the mistake of a musician who has had so many fine hours?" One critic of repute insisted that the popularity of "Danse Macabre" rests entirely on its waltz rhythm.

These symphonic poems are fine examples of musical ingenuity and shrewdness; they show the irony of the man; and irony in programme music is often saving salt. The composer of symphonic poems is too often like unto the man known to the Hebrew prophet: he makes his idol and then falls down and worships it. Saint-Saëns is cool enough to stand off and examine his work. "Do you hear Hercules groaning in rage? You are welcome to the pleasure, if you hear him. Is the oboe the mocking voice of Omphale? It is as you please. There are many things in this little piece of mine. Label them as it suits you." He smiles as he speaks; if one cries out against his cynicism, he smiles the more. So with "Phaëton." He starts the rash youth on his arrogant ride, but he does not jump into the chariot; on the contrary, he shakes his head, prophesies, and watches curiously for the end. In a safe place he observes the skeletons dancing the infernal jig while Death fiddles; he is calm enough to tell the cock when it is time to crow.

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Any shudder created by Saint-Saëns by "Danse Macabre" is a thrill of intellectual appreciation; there is no goose-flesh, no sinking of heart and stomach.

A certain individuality rises above the influence exerted by others. The musical nature of Saint-Saëns is polished, intelligent, peculiarly elegant, always *comme il faut*, cynically fastidious; so studied in dress, manner, speech, that one suspects an absence of emotion, heart, humanity. One would forgive solecisms, carelessness, or eccentricity in dress, bursts of coarseness, if there were one direct, overwhelming appeal; if there were outbreaks of elemental qualities.

The charge that his vein of melody is thin and poor, is in a way unjust. There are abundant instances of sharply defined melody, unmistakable, original; melody that is drawn rather than colored; as a rule, without perfume, without blood, without emotion. Sometimes it is like an opening at chess: valuable for the contrapuntal complications that may result therefrom. His technical skill is so great that too often he takes thematic material of little worth and develops it in scholastic, arid fashion. There are pages, as in the Septet, where counterpoint is lugged in by the heels and is only pretentious padding. There is mere play of abstract intellect, a solving of problems that interest only the propounder. The element of surprise is only in the workmanship. The programme might state: "M. Saint-Saëns will now work out his exercise in the sight of the audience." The dryness is not the dryness of third-rate makers of music; it is the dryness of one whose wit and intelligence are known, who insists on abstruse thought, on self-absorption.

His vacillating judgments,—as in the famous case of Schumann's Pianoforte Quintet,—his shifting opinions, known to all, are not peculiar to him; nearly every musician or thoughtful amateur has gone through like experiences.\*

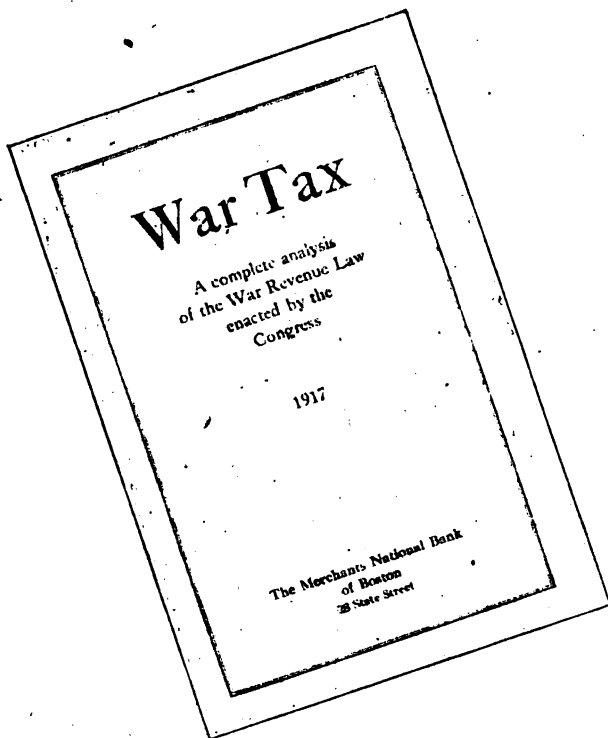
\* Do I contradict myself?  
Very well then I contradict myself,  
(I am large, I contain multitudes).  
—Walt Whitman.

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Very few rulings have as yet been made in connection with this law, but our attorney will be glad to assist in interpreting the Act in its application to individuals and business houses.

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We have spoken of his restlessness. This has not been satisfied by musical activity or by travelling from Cochinchina to San Francisco. He has written copiously for the press, books, pamphlets, prefaces, feuilletons, poems, plays. His comedy "La Crampe des Écrivains" was produced at Algiers in 1892; the comedy "Le Roi Apépi" at Béziers in 1903; "Botruocépale," Béziers, 1908. He has discussed the phenomena of mirage, the relationship of plants with animals, materialism and music, hypnotism, lyres and citharas, child prodigies, hissing at concerts. The list is very long. The chief works are "Harmonie et Mélodie" (1885); "Notes sur les décors de théâtre dans l'antiquité" (1886); "Rimes Familiales" (1890); "Gounod et le 'Don Juan' de Mozart" (1893); "Problèmes et Mystères" (1894); "Portraits et Souvenirs" (1899); "École Buissonnière" (s. d.). The essays on music abound in noble sentiments, shrewd reflections, startling paradoxes, delightful malice. Even in his poetry he can be bitter, as in the sonnet attacking the Parisian public for its indifference towards Bizet's "Djamileh"—the sonnet beginning,—

Le bourgeois ruminant, dans sa stalle serrée,  
Ventru, laid, à regret séparé de sa horde,  
Entr'ouvre un oeil vitreux, mange un bonbon sucré,  
Puis se rendort, croyant que l'orchestre s'accorde.

An extraordinary man and musician. Possessing an uncommon technical equipment, as composer, pianist, organist; French in clearness of expression, logic, exquisite taste; a master of rhythm, a clear appreciator of tonal color and the value of simplicity in orchestration; he is seldom warm and tender; seldom does he indulge himself in sentiment, passion, imagination. With him orthodox form must always be kept in mind, nor could he understand the saying of Plotinus: "Fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature." Hence perhaps the reactionary attitude of his later years; his sharp criticism of the more modern school of French composers,

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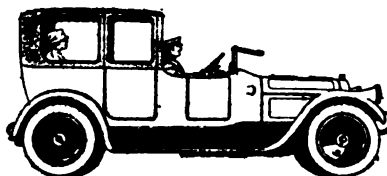
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including even César Franck. His wit and brilliancy are indisputable. He seldom touches the heart or sweeps away the judgment. He is not a great creator. Yet his name is ever to be mentioned with respect. Without consideration of his many admirable compositions, one should bear this in mind: In the face of difficulties, discouragement, misunderstanding, sneers, he has worked steadily since his youth and always to the best of his ability, for righteousness in absolute music; he endeavored to introduce into French music thoughtfulness and sincerity for the advantage and the glory of the country that he so dearly loves.

\* \* \*

"One has said of the illustrious religious historian, who is also, and especially, an artist: 'M. Renan never changes his opinion; he has them all.' One could say in like manner of M. Saint-Saëns: 'He never changes his style; he practises all with equal ease.' . . . He could say: 'Nothing musical is foreign to him.' . . . It would be impossible to define the individuality that is observed in the whole body of his works. One does not feel there the torment of a soul or the pursuit of an ideal. He is the multiform and polyphonic Proteus of music. Try to grasp him; lo, he is changed into a siren. Are you under the spell? He turns himself into a mocking-bird. Do you think you hold him at last? He mounts to the clouds as the hippogriff."—*Edouard Schuré*.

"He has cultivated the classic art, and with him, as with the true masters, the general line is drawn precisely, firmly, and purely; but he adds the ingenious capriciousness of his imagination,—witness his frequent journeys to far-off lands; this is musically expressed by his pursuit of original rhythms, by his taste for ancient and original melodies, by his finding out rare harmonies and exquisite sonorities. The Germans call his music 'piquant'; that term signifies to them the elegance, the finesse, the lightness of touch they envy; qualities that some of their greatest composers lack."—*Charles Malherbe*.

"M. Saint-Saëns stands for something exceptional in French music, something almost unique until recently: a great classical spirit and a fine breadth of musical culture. . . . He possesses some of the best quali-

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ties of a French artist; among them the most important quality of all, perfect clearness of conception. It is remarkable how little this learned artist is bothered by learning; how free from pedantry he is. Pedantry is the plague of German art; the greatest men have not escaped from it. I am not speaking of Brahms, who was ravaged by it, but of delightful artists like Schumann, or of powerful ones like Bach. 'This unnatural art wearies one like the sanctimonious salon of some little provincial town; it stifles one, it is enough to kill one.\*' 'Saint-Saëns is not a pedant,' wrote Gounod; 'he has remained too much of a child and become too clever for that.' Besides, he has always been too much of a Frenchman. Sometimes Saint-Saëns reminds me of one of our 18th century writers. Not a writer of the 'Encyclopédie' nor one of Rousseau's camp, but rather of Voltaire's school. He has a clearness of thought, an elegance and precision of expression, and a quality of mind that make his music 'not only noble, but very noble, as coming of a fine race and distinguished family.' He has also excellent discernment, of an unemotional kind; and he is 'calm in spirit, restrained in imagination, and keeps his self-control even in the midst of the most disturbing emotions.' His love and need of liberty is also of the 18th century. One may say that liberty is his only passion. . . . The Latin art of Saint-Saëns rises up calm and ironical. His delicacy of touch, his rich sobriety, his ingenious grace, 'which enter the soul by a thousand little paths,' bring with them the pleasures of beautiful speech and honest thought; this precision of feeling and writing charms like

\* "Quoted from Saint-Saëns by Edmond Hippau in 'Henry VIII. et L'opéra français,' 1883. M. Saint-Saëns speaks elsewhere of 'these works, well written, but heavy and unattractive, and reflecting in a tiresome way the narrow and pedantic spirit of certain little towns in Germany.' ('Harmonie et Mélodie.')"—R. R.



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a virtue. In contemporaneous, nervous, tormented art, this music strikes one by its calm, its restful harmonies, its velvety modulations, its crystal purity, its smooth and flowing style, its atticism. . . . It seems that one is travelling among landscapes that one has formerly seen and liked: not that any one can ever note direct resemblances; nowhere perhaps are reminiscences rarer than with this master who carries in his memory all the old masters; he resembles them in spirit. And there is the secret of his personality, his high value for us; he brings to our artistic unrest a little of the light and the sweetness of former days. His works are like the fragments of a world that has disappeared."—*Romain Rolland*.

\* \* \*

### SAINT-SAËNS'S MUSIC IN BOSTON.

This catalogue does not pretend to be complete. We note performances in concerts of leading orchestras, choral societies, chamber music clubs. No doubt there are errors in dates. Programmes themselves are often misleading. Orchestral works, concertos, etc., have been performed at other concerts than those here recorded. Undoubted first performances are marked with an asterisk.

### THEODORE THOMAS ORCHESTRA.

"Danse Macabre," symphonic poem, Op. 40, 1876, January 29,\* February 21, March 4, April 5; 1877, February 19; 1878, March 23.  
 "La Jeunesse d'Hercule," symphonic poem, Op. 50, 1877, November 14.\*  
 "Phaëton," symphonic poem, Op. 39, 1876, November 22.  
 "Le Rouet d'Omphale," symphonic poem, Op. 31, 1875, November 20.  
 Suite, Op. 49, 1877, December 8.\*  
 Overture to "Le Timbre d'Argent," 1881, May 9.\*

### HARVARD MUSICAL ASSOCIATION.

CARL ZERRAHN, *Conductor*.

Pianoforte Concerto No. 2, Op. 22, 1876, February 3\*\* (B. J. Lang: first performance in America); 1877, March 1 (B. J. Lang); 1878, February 14 (John A. Preston); 1880, February 26 (Julia Rive-King).



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Violoncello Concerto, Op. 33, 1876, February 17\* (Wulf Fries, violoncellist).  
 "Phaëton," symphonic poem, 1876, March 2\*; 1879, January 30.  
 Symphony No. 2, Op. 55, 1880, December 2.\*

## PHILHARMONIC SOCIETY OF BOSTON.

BERNHARD LISTEMANN, *Conductor.*

"Rouet d'Omphale," symphonic poem, 1879, November 7, December 5.  
 "Danse Macabre," symphonic poem, 1879, November 21; 1881, May 5.  
 "La Jeunesse d'Hercule," symphonic poem, 1880, November 19.  
 "Phaëton," symphonic poem, 1882, December 20.  
 Suite Algérienne, 1881, March 22\*\* (first time in America).  
 Marche Héroïque, 1882, November 29.\*  
 Une Nuit à Lisbonne, Op. 63, 1883, January 31.\*

## BOSTON SYMPHONY ORCHESTRA.

Romance for Violin, Op. 48, 1881, November 12 (Leandro Campanari, violinist).  
 Violoncello Concerto, Op. 33, 1881, December 10 (Carl Bayrhammer); 1898, November 19 (Alwin Schroeder); 1903, January 10 (Alwin Schroeder), November 21 (Rudolf Krasselt); 1906, February 10 (Elsa Rüegger); 1911, January 28 (Heinrich Warnke); 1915, December 24 (Joseph Malkin).

Pianoforte Concerto No. 4, Op. 44, 1882, February 25 (Madeline Schiller); 1892, October 22 (Carl Strasny); 1898, March 5 (Mme. Bloomfield-Zeiser); 1909, February 13 (Ignace Paderewski).

Danse Macabre, 1882, November 4; 1885, February 14; 1888, February 4; 1911, January 21.

Danse des Prêtresses et Bacchanale, from "Samson et Dalila," 1883, March 3.\*

"La Jeunesse d'Hercule," 1883, October 20; 1891, February 7; 1895, April 20; 1901, April 6; 1905, April 8.

Ballet Music from "Henry VIII.," 1883, December 22\*; 1884, January 5.

Pianoforte Concerto No. 2, Op. 22, 1882, December 9 (Otto Bendix); 1883, December 8 (Helen Hopekirk, pianist: her first appearance in America); 1888, April 7 (Alfred Hollins); 1893, February 18 (Geo. M. Nowell); 1895, February 16 (Mrs. H. H. A. Beach), December 7 (Martinus Sieveking); 1896, March 14 (Antoinette Szumowska); 1901, April 20 (Heinrich Gebhard); 1903, March 28 (Antoinette Szumowska); Scherzo from the concerto, 1904, April 16 (Helen Hopekirk); 1909, January 23 (Germaine Arnaud); 1918, November 2 (Frances Nash).

Introduction and Rondo Capriccioso for Violin, Op. 28, 1883, December 15\* (Alfred de Sève, violinist).

Recitative and air, "Amour, viens m'aider," 1884, January 19\* (Emily Winant).



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- Violin Concerto, Op. 20, 1885, March 7 \*\* (T. Adamowski: first time in America); 1893, February 25 (C. M. Loeffler).  
 Rhapsodie d'Auvergne, for pianoforte and orchestra, 1886, January 2 \* (B. J. Lang).  
 Septet, Op. 65, 1886, December 4 (Arthur Foote, pianist).  
 "Phaëton," 1888, February 4; 1899, February 4.  
 "Le Rouet d'Omphale," 1888, November 24; 1892, February 6; 1893, November 4; 1896, March 21; 1898, December 3; 1902, October 25; 1911, January 21.  
 "Mon Cœur s'ouvre à ta Voix," from "Samson et Dalila," 1888, October 13 \* (Julie Moran-Wyman); 1896, February 15 (Kate Rolla); 1899, March 11 (Margaret Boye-Jensen); 1908, February 8 (Jeanne Gerville-Réache).  
 Violin Concerto No. 3, Op. 61, 1890, January 4\* (Timothée Adamowski); 1894, December 1 (Eugène Ysaye); 1898, January 29 (Olive Mead); 1902, March 8 (Timothée Adamowski); 1904, April 9 (Émile Sauret); 1909, November 20 (Sylvain Noack); 1913, March 8 (Eugène Ysaye); 1918, March 1 (Irma Seydel).  
 Symphony No. 2, Op. 55, 1892, November 12.  
 Concert Piece for violin with orchestra, Op. 62, 1894, February 17\* (C. M. Loeffler).  
 Suite for Orchestra, D major, Op. 49, 1896, October 17.  
 "La Fiancée du Timballer," ballad with orchestra, Op. 82, 1900, March 31\* (Marie Brema); 1909, October 9 (Louise Homer).  
 Symphony in C minor, No. 3, Op. 78, 1901, February 16\*; 1902, March 29; 1914, May 2; 1918, March 22.  
 Overture to the opera "Les Barbares," 1904, January 9.\*  
 Pianoforte Concerto No. 5, F major, 1904, March 5 \*† (Ferruccio Busoni).  
 Symphony in E-flat major, No. 1, Op. 2, 1904, November 26.\*  
 "Pallas Athéné," hymn for soprano and orchestra, Op. 98, 1910, December 31\* (Jeanne Jomelli).  
 "Qui donc commande quand il aime," from "Henry VIII.," 1914, October 31\* (Pasquale Amato).  
 "Havanaise" for violin and orchestra, 1917, December 21 (Sylvain Noack).

## BOSTON ORCHESTRAL CLUB.

BERNHARD LISTEMANN, *Conductor.*

Suite Algérienne, 1885, March 24.

"Le Rouet d'Omphale," 1887, February 24.

GEORGE W. CHADWICK, *Conductor.*

Septet, Op. 65, 1888, March 6 (Dr. R. Shuebruk, trumpet; Arthur Foote, pianist).

Marche Héroïque, 1888, May 4.

† Played by Laura Hawkins (now Mrs. Stephen Townsend) without orchestra at her concert February 26, 1904; B. J. Lang, second pianoforte.

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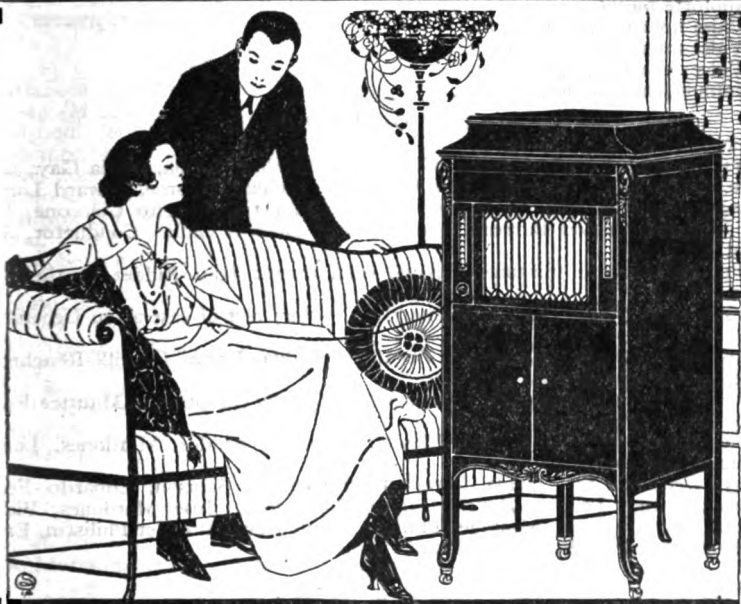
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Marche Héroïque; 1903, January 7.

Ouverture de Fête, Op. 133, 1911, January 25.\*

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Valse canariote, Op. 88.

Symphony in C minor, No. 3.

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"Samson et Dalila" as opera:—

1911, November 27.\* Samson, Giovanni Zenatello; Dalila, Maria Gay; Grand Prêtre, Dingh Gilly; Abimelech, José Mardones; Vieillard Hebreu, Edward Lankow; Messenger Philistin, Paul Saldaigne; Premier Philistin, Ernesto Giaccone; Deuxième Philistin, Gaston Barreau. Solo dancer, Dolores Galli. Conductor, André Caplet.

1911, December 9 (matinee). Same cast, except Jean Riddez as the Grand Prêtre.

1912, February 24. Samson, Fernand de Potter; rest of cast as on December 9, 1911.

1912, February 28. Samson, G. Zenatello; Dalila, Jeanne Gerville-Réache; rest of the cast as on February 24.

1912, March 23. Cast as on February 28, with the exception of Maurice Renaud as the Grand Prêtre.

1913, March 12. Mme. Gay, Messrs. Zenatello, Riddez, Mardones, Lankow, Saldaigne, Giaccone, Chasseriaux.

1913, December 15. Dalila, Margarita d'Alvarez; Samson, Edoardo Ferrari-Fontana; Grand Prêtre, Henri Dangès; Abimelech, José Mardones; Vieillard Hebreu, Paolo Ludikar; Messenger Philistin, Louis Deru; Premier Philistin, Ernesto Giaccone; Deuxième Philistin, Alban Grand.

1913, December 26. Cast of December 15.

1914, January 7. Cast of December 15, 26, 1913.

1914, January 17 (matinee). Cast of January 7.

1914, March 21. Dalila, Maria Gay; Samson, Leon Laffitte; rest of cast as on January 17. Edouard Tournon, conductor.

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"Noël," Christmas oratorio, Op. 12, 1877, May 17\* (Clara Louise Kellogg, Annie Louise Cary, Mathildé Philipps, Wm. J. Winch, John F. Winch; Carl Zerrahn, conductor), December 28 (Emma Thursby, Annie Louise Cary, Mrs. H. E. Sawyer, Wm. J. Winch, A. E. Stoddard; Carl Zerrahn, conductor).

"The Deluge," Op. 45, 1880, May 7\* (Ida Hubbell, Emily Winant, Charles R. Adams, G. W. Dudley; Carl Zerrahn, conductor).

"Une Nuit à Lisbonne," Op. 63, 1883, May 5.

"Samson and Delilah" as oratorio, 1908, April 19\* (Eleanore de Cisneros, George Hamlin, Emilio de Gogorza, Willard Flint, Harry Parmalee, Thomas I. Deacon; Emil Mollenhauer, conductor); 1914, February 8 (Florence Mulford, Dan Beddoes, Earl Cartwright, Willard Flint; Emil Mollenhauer, conductor).

## CECILIA SOCIETY.

Variations on a Theme from Beethoven, for two pianofortes, Op. 35, 1877, December 6-13 (Messrs. Lang and Foote).

Rhapsodie for pianoforte, 1881, May 31 (John A. Preston).

Romance, Op. 27, for pianoforte, organ, and violin, 1882, April 12 (Messrs. Phippen, Preston, and G. Dannreuther).

Rondo Capriccioso for violin, 1894, January 24 (Currie Duke).

"Samson and Delilah" as oratorio, 1894, November 28\* (Delilah, Julia L. Wyman; Samson, Clarence B. Davis; The High Priest, Heinrich Meyn; Abimelech, An Old Hebrew, Second Philistine, W. H. Clarke; First Philistine, Robert T. Hall; Philistine Messenger, S. S. Townsend. Orchestra, B. J. Lang, conductor). 1901, April 10 (Mme. Schumann-Heink; Messrs. W. H. Rieger, Arthur Beresford, Tom Daniel, D. Crosby Greene, C. D. Waterman).

"At Night," part-song, 1896, February 13; 1899, January 26.

"Noël," Christmas oratorio, 1896, March 20 (Mmes. Genevieve Clark Wilson, Homer E. Sawyer, Louise Bruce Brooks; Frederick Smith, Stephen S. Townsend). Aria: "Amour, viens m'aider," 1897, February 4 (Julie L. Wyman).

Prelude to "The Deluge," violin and pianoforte, 1904, April 12 (Karl Ondricek, B. L. Whelpley).

## BOYLSTON CLUB.

GEORGE L. OSGOOD, *Conductor*.

Septet, Op. 16, 1882, May 15\* (Mr. Bagley, trumpet; Warren A. Locke, pianist). Ave Maria for female voices, 1887, May 4\*.

## APOLLO CLUB.

B. J. LANG, *Conductor*.

Romance for pianoforte, violin, and organ, Op. 27, 1878, January 9 (Messrs. Richard Arnold, violinist; G. W. Sumner, B. J. Lang).

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Suite Algérienne (*Evening Reverie and French Military March*), 1881, April 22;  
*Evening Reverie*, 1882, December 5.  
 The Soldiers of Gideon, Op. 46, 1885, February 11\*; 1886, February 10.  
 Menuet et Valse for pianoforte, Op. 56, 1885, December 2 (Carl Faeten).  
 Winter Serenade, 1886, December 8\*; 1892, February 17.  
 "Mon Cœur s'ouvre à ta Voix," from "Samson et Dalila" (sung in English by  
 Flora E. Finlayson, 1889, May 1).  
 Rondo Capriccioso for violin, 1890, December 3 (T. Adamowski).  
 Concerto in A minor for violoncello, 1895, March 20 (Josef Hollman).  
 "Le Cygne" for violoncello, 1895, March 20 (Josef Hollman).  
 The Sailors of Kermov, Op. 71, No. 1, 1891, December 2; 1901, March 20.  
 Carnival Song, 1900, January 17.  
 O Love hath its charm, 1900, January 17.  
 A Song of Ancestry, Op. 53, No. 2, 1901, January 23.

**EMIL MOLLENHAUER, Conductor.**

Introduction and Rondo Capriccioso for violin, 1904, January 6 (T. Adamowski).  
 1905, March 1 (Marie Nichols); 1912, February 6 (Bessie Bell Collier).  
 "Amour, viens m'aider," 1908, April 8 (Florence Mulford).  
 Concert Piece for violin, 1914, April 14 (Gertrude Marshall).

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Valse-Étude, Op. 52, No. 6, for pianoforte, 1887, March 1 (Madeline Schiller).  
 Septet, Op. 65, 1896, December 21 (Pierre Mueller, trumpet; E. Golde, double  
 bass; Richard Burmeister, piano).  
 Pianoforte Quartet, Op. 41, 1898, April 11 (Mme. Szumowska—Adamowski,  
 pianist); 1905, March 14 (Ernest Schelling, pianist); 1910, February 22 (Olga  
 Samaroff, pianist).  
 Caprice sur des Airs Danois et Russes, Op. 79, 1898, December 5\* (George W.  
 Proctor, piano; André Maquarre, flute; Georges Longy, oboe; A. Selmer, clarinet).  
 Violoncello Sonata, C minor, 1899, November 20 (Richard Burmeister, piano).

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Violoncello Sonata, Op. 32, 1905, April 10 (Rudolf Krasselt, violoncellist; Olga Samaroff, pianist).

Pianoforte Trio, Op. 18, 1906, January 1 (George Proctor, pianist).

Violoncello Sonata, Op. 123, 1906, December 17\* (Heinrich Warneke, violoncellist; Otto Neitzel, pianist).

## LONGY CLUB.

Caprice on Danish Airs for flute, oboe, clarinet, and pianoforte (Messrs. A. Maquarre, Longy, Labailly, and Gebhard), 1902, March 31; 1906, January 28 (Messrs. L. Maquarre, Longy, Grisez, de Voto); 1913, January 23.

Feuillet d'Album, 1917, January 21,† at a concert in Symphony Hall given by the Club, with Povla Friisch, singer, and Winifred Christie, pianist.

## MISCELLANEOUS.

It is not easy to determine first performances in Boston of Saint-Saëns's chamber works. We give here only the dates of a few first performances.

Septet, Op. 65, 1882, May 15 (Boylston Club: Mr. Bagley, trumpet; Warren A. Locke, pianist).

Quartet, E minor, Op. 112, 1901, February 12 (Adamowski Quartet).

Sonata for violin and pianoforte No. 1, Op. 75, season of 1885-86 (T. Adamowski and John A. Preston).

Pianoforte Concerto No. 1, Op. 17, season of 1886-87 (Joshua Phippen at one of Mr. B. J. Lang's concerts).

Tarentelle for flute, clarinet, pianoforte, Op. 6, 1890, November 17,\* New England Conservatory Chamber Music Club (Messrs. Molé, Strasser, Faelten).

Sonata for violoncello and pianoforte, Op. 32, 1880, April 1 (Wulf Fries and B. J. Lang).

Pianoforte Trio in F major, Op. 18, 1886, January (Philharmonic Club).

Pianoforte Trio in E minor, Op. 92, 1893, December 3 (Carl Stanny, Emil Mahr, Leo Schulz).

Pianoforte Quartet, Op. 41, 1882, February 9 (Carlyle Petersilea, pianist; Leandro ampanari, violin; Daniel Kuntz, viola; Wulf Fries, violoncello).

Was the performance of "Jota Aragonese" for orchestra in Music Hall, August 11, 1888, the first?

† Transcription by Taffanel of the pianoforte piece for four hands, Op. 82 (1887).

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**GOLDMARK'S "DAS HEIMCHEN AM HERD" ("THE CHICKEN ON THE HEARTH"):** Otto Kellar in his *Life of Carl Goldmark* says that the first performance of the opera was on March 21, 1900 (page 15). In a note on page 38 he mentions performances in Berlin, June 27, 1896, Dresden, September 5; Schwerin, September 17; Budapest, October 4; Breslau, in March; Munich, December 6, 1896. In 1897: Cologne, early in January; Düsseldorf, early in January; Mannheim, the end of February; Agram, March 30; Stockholm, end of December. In 1898: Petrograd, the end of March; Weimar, April 10.

As a matter of fact, the first performance of the opera was at Vienna, March 21, 1896.

The performance in Berlin took place at the new Royal Opera House (Kroll's Theatre). Dr. Muck conducted. Goldmark was present. The cast included: Mme. Herzog, Mrs. Dot; Miss Weitz, May; Mr. Sommer, Eduard; Mr. Fricke, John; Mr. Krolöse, Tarkleton.

The date on page 1044, 36th line, of *Programme Book* for March 8, 9, 1918, should be changed from 1900 to 1896.

**BEETHOVEN'S "CHRIST ON THE MOUNT OF OLIVES."** Mr. McCormack sang an air from this oratorio at the Symphony concerts of December 14, 15, 1917. The first performance in Boston of the oratorio, entitled "Engedi," at a Handel and Haydn concert, was duly noted in the programme book.

It should be added that the oratorio, entitled "The Mount of Olives" was performed at a concert of the Handel and Haydn Society, January 30, 1881. The solo singers were Hattie L. Sims, soprano; William Courtney, tenor; Clarence E. Fay, bass.

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# Nineteenth Programme

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FRIDAY AFTERNOON, MARCH 29, at 2.30 o'clock

SATURDAY EVENING, MARCH 30, at 8.00 o'clock

---

Cherubini . . . . . Overture "Les Abencérages"

Mozart . . . . . Concerto for Clarinet

Rameau . . . . . Ballet Suite

---

Schumann . . . . . Symphony in B-flat major, No. 1

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THIRTY-SEVENTH SEASON, 1917-1918

Dr. KARL MUCK, Conductor

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### Programme of the Nineteenth Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, MARCH 29

AT 2.30 O'CLOCK

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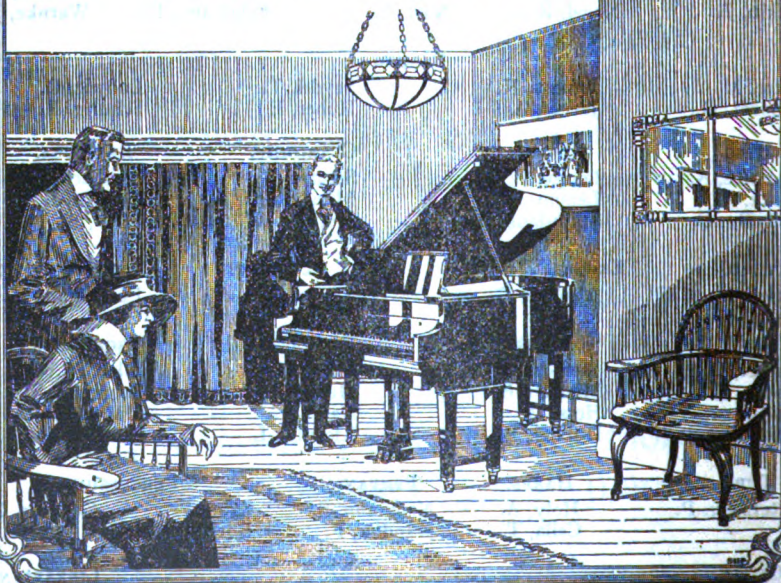
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FRIDAY AFTERNOON, MARCH 29, at 2.30 o'clock

SATURDAY EVENING, MARCH 30, at 8 o'clock

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Cherubini . . . . Overture to the Opera "Les Abencérages"

Mozart . . . . . Concerto for Clarinet  
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- I. Allegro.
- II. Adagio.
- III. Rondo; Allegro.

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- (a) Musette
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  - (d) Gavotte, from "Acanthe et Céphise"
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Schumann . . . . . Symphony in B-flat major, No. 1, Op. 38

- I. Andante un poco maestoso; Allegro molto vivace.
  - II. Larghetto.
  - III. Scherzo: Molto vivace. Trio I: Molto più vivace. Trio II.
  - IV. Allegro animato e grazioso.
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(Born at Florence, Italy, September 14, 1760; died in Paris, March 15, 1842.)

"Les Abencérages, ou l'Étendard de Grenade," opera in three acts, libretto by Victor Joseph Étienne de Jouy, music by Maria Luigi Zenobio Carlo Salvatore Cherubini, was performed for the first time at the Paris Opéra, April 6, 1813. The cast was as follows: Almanzor, Louis Nourrit, the father of the celebrated tenor Adolphe Nourrit; Alemar, Dérivis; Gonsalve de Cordone, Lavigne; Kaled, Laforest; Noraine, Mme. Branchu, one of Berlioz's idols in his youth in the opera house; Égilone, Miss Armand. The chief dancers were Mmes. Gardel and Bigottini, Messrs. Vestris and Albert.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. It is in classic form and requires little analysis. There is an introduction, Largo, D major, 4-4, in which a stately announcement fortissimo is answered by wood-wind instruments. The main body of the overture is an Allegro spiritoso, D major, 2-2. The first theme is of a martial character; there is a vigorous subsidiary motive; a chromatic transitional passage leads to the expressive second theme. These themes are developed and repeated in orthodox fashion.

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The overture was performed in Boston at a concert of the Harvard Musical Association, Carl Zerrahn conductor, January 18, 1867, and played at least three times at later concerts of this society.

The overture was performed in Boston at an Orchestral Union concert, March 6, 1867; at a Theodore Thomas concert, November 20, 1875; and at concerts of the Boston Symphony Orchestra, March 3, 1888; March 30, 1907; October 30, 1909; February 23, 1917.

\* \*

The opera met with little success. It was performed only twenty times. Théodore de Lajarte in his "Bibliothèque Musicale du Théâtre de l'Opéra" says, "This fine work did not have the success it deserved." The orchestral parts show that the opera had been cut down to two acts, but the opera was never thus performed. The overture, several choruses, the air of Gonsalve, "Poursuis tes belles destinées," the scene for Almanzor, "Suspendez à ces murs mes armes, ma bannière," and two or three other numbers were highly praised at the time. Detached pieces were afterwards performed in concerts.

Various reasons have been given for the failure of the opera. Some blamed the librettist; some the subject; some the composer; others gave the defeat of Napoleon in Russia and the consequent dejection of the Parisian public as the cause.

Jouy based his libretto of "Les Abencérages" on one of the many legends told of the noble Moors who took their name from Jusuf ben Serragh, went to Spain in the eighth century, and were the bitter foes of the Zegris.\* It is said that the love of an Abencerrage for the sister, or wife, of Boabdil brought on the massacre of the chief members of the family in the Alhambra. When Richard Ford wrote his "Handbook for Travellers in Spain" (2d ed., 1847) the guides to the Alhambra showed in the Hall of the Abencerrages some dingy stains near the fountain as the blood-marks of the Abencerrages massacred here by Boabdil. "Alas," cries out the entertaining Ford, "alas, that boudoirs made for love and life should witness scenes of hatred and death! And oh, dearest reader! believe this and every tale of the Alhambra, a sacred spot far beyond the jurisdiction of matter-of-fact and prosaic history: do not disenchant the romance of poetry, the genius loci; where fairies have danced their mystic rings, flowers may spring, but mere grass will never grow; above all, eschew geology; deem not these spots ferruginous, for nothing is more certain than that heroic blood never can be effaced, still less if shed in foul murder. Nor, according to Lady Macbeth, will all the perfumes of Arabia mask the smell. This blood is quite as genuine to all intents of romance as is that of Rizzio at Holyrood-house, or of Becket at Canterbury. Beware, says Voltaire, 'des gens durs qui se disent solides, des esprits sombres qui prétendent au jugement parce-qu'ils sont dépourvus d'imagination, qui veulent proscrire la belle antiquité de la fable—gardez-vous bien de les croire.'"

The story chosen by Jouy, now rejected as a fable, furnished Château-

\* The Zegris (Thegrim, the people who came from Thegr, or Arragon) espoused the faction of Ayesbah, a wife of Abu-hasan, King of Granada. The Abencerrages, the Beni Cerim (the children of the saddle, or peltace), took sides with Isabel de Solis, a Christian, who, taken prisoner by the Moors, became the favorite wife of Granada's king, and was known on account of her surpassing beauty, which excited the jealousy of Ayesbah, as Zoraya, "Morning Star." Boabdil, the son of Ayesbah, dethroned his father in 1482.

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briand the subject of a romance, "Les Aventures du Dernier Abencérage." The scene of the opera is the Alhambra; the time is the first year of the reign of Ferdinand V., who died in 1516. The talismanic standard of Granada plays an important part.

The action of the opera was said to be cold and slow. J. D. Martine in his singular but valuable book, "De la Musique Dramatique en France" (Paris, 1813), wrote a contemporaneous opinion: "The music of 'The Abencerrages' only confirms me in my opinion concerning the quality of M. Cherubini's talent. The majority of the choruses and the overture (the character of which presents a happy contrast) are effective; the first air of Almanzor, his duet with Zoraïme [*sic*] in the first act, his farewell to his country, the first number for Gonsalvo [*sic*] and the songs of the Troubadours deserve praise for the melody and the expression; but there is nothing remarkable in the music for Zoraïme [*sic*] and Alemar. If the latter's air in the third act 'Le jour de la vengeance arrive,' is not without character, how many airs of the same kind are superior to it! There can be nothing more soporific than the air in the second. As a whole, this work, of which the first act is the best, does not excite the lively sensations that spirited, inspired music produces; there is more science, more labor than genius. Truly beautiful airs are those that a sensitive amateur retains easily, that are engraved on his memory. They have no influence on what I may call 'this readiness for impression.' He will recollect the delicious airs in 'Dido' \* and 'Œdipus' † as well as vaudeville airs, just as the connoisseur of poetry will learn beautiful verses of tragedy with as much ease as he will a passing line."

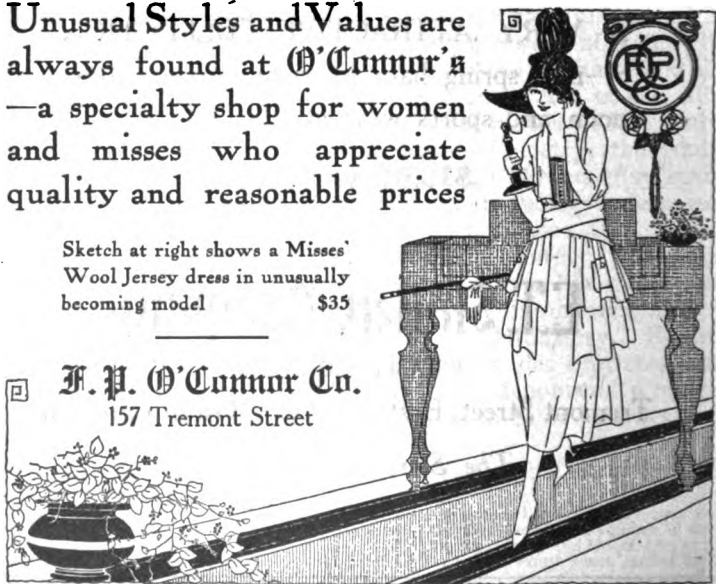
\* "Dido," opera by Marmontel and Piccini, Paris Opéra, December 1, 1783.

† "Œdipe à Colone," opera by Guillard and Sacchini, Paris Opéra, February 1, 1787.

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Martine added this malignant footnote. He first quoted an opinion contrary to his concerning "The Abencerrages": "Cherubini seems to me to have worthily sustained in this work the name that musicians have agreed to call him—the first of European composers." Martine then answered: "I should like to ask this journalist who are the musicians that have proclaimed M. Cherubini to be the first of European composers. Surely not M. Grétry, who in his writings, where he cites with praise the majority of composers of our period, has not mentioned him. Assertions of this kind have not worth when they are neither published nor proved, and I do not know that M. Méhul has advanced one of like nature. But is there nothing suspicious in this testimony? Could M. Méhul give himself the first place, to which he would, however, have an incontestable right, if he had only to fear M. Cherubini?"

On the other hand, Beethoven, when asked by Cipriani Potter who was the greatest composer then living except Beethoven, answered, "Cherubini." He wrote to Louis Schlösser about to visit Paris in 1823, "Say all inconceivably pretty things to Cherubini—that there is nothing I so ardently desire as that we should soon get another opera from him, and that of all our contemporaries I have the highest regard for him." Seyfried reported Beethoven as saying, "Among all the composers alive, Cherubini is the most worthy of respect." Mendelssohn—not a broad-minded, sympathetic, or intelligent judge of opera—wrote to Moscheles (November 30, 1837): "And how is old Cherubini? There's a matchless fellow! I have his 'Abencérages' and cannot sufficiently admire the sparkling fire, the clever, original phrasing, the extraordinary delicacy and refinement with which the whole is written,

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or feel grateful enough to the grand old man for it. Besides, it is all so free and bold and spirited." Mendelssohn was judging from the score. What he said might be true, and yet the opera as a dramatic work might be slow and dull.

Napoleon, who did not like Cherubini's music, attended the first performance of "Les Abencérages." The next day he left to meet the Russians and their allies.

The gossiping Castil-Blaze says that the dancer Albert had studied a brilliant solo for the guitar which he was to play while dancing with two charming ballerinas in the opera. Antonin secretly practised this solo, "worked assiduously" on the *rasgado* and arpeggios, to pluck the flower of this novelty. To insure success he made Mme. Courtin, a dancer, and the wife of the Secretary of the Opéra, his accomplice. The music for this dance with guitar solo was slipped into the orchestral parts of "Noces de Gamache." \* Antonin and Mme. Courtin, cloaked, came to the opera house and hid behind a scene. At a certain chord played by the orchestra they rushed on the stage, danced to the guitar played by Antonin, and thus anticipated the performance of "Les Abencérages." The audience applauded madly, but the ballet masters were furious. "Achilles drew his sword on the perfidious Ajax, the prudent Ulysses stepped in to separate the combatants, and Albert, the virtuoso, assumed his rights in a most brilliant manner in the new opera." Since the Court ballets the guitar had not been used on the stage of the Opéra.

\* "Les Noces de Gamache: ballet-pantomime-folie," in two acts, music arranged by the Citizen F. C. Lefebvre, produced at the Paris Opéra 28 Nivôse year IX (January, 1801), was revived in 1812-13-14-15-17-18-19-20-41.

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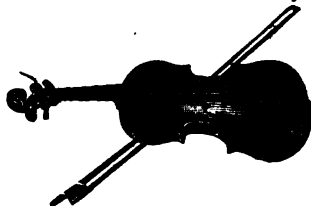
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Mr. ALBERT SAND was born at Jaroslav, Russia, May 27, 1879. At the age of thirteen years he began to study the clarinet with Jacob Sandler at the Moscow Conservatory of Music. After he was nineteen he became first clarinet of the most important orchestras of Russia. From 1901 to 1906 he was conductor of the military band at Libau, Russia, travelling extensively as a clarinet virtuoso. In 1908 he came with the Philharmonic Orchestra of Dresden to the United States for a six weeks' tour. Returning to Dresden he remained with this orchestra. In 1910 he became first clarinet of the Blüthner orchestra of Berlin. He was also heard as soloist in that city. In 1912 he was chosen solo clarinetist of the Charlottenburg Opera, where he remained until 1914. In the fall of that year he was called as first clarinet to the Boston Symphony Orchestra. He has also played here as first clarinet of the Longy Club, and in miscellaneous concerts.

# CONCERTO FOR CLARINET . . . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote this concerto at Vienna on September 28, 1791. His own catalogue of works mentions it as composed for "Mr. Stadler, the elder." The autograph score is unknown. J. A. André of Offenbach possessed in 1860 the not wholly completed sketch of the score of the first movement, but it is in G major instead of A major, and for the basset horn. There were transcriptions for viola and flute.

The first movement of Mozart's concerto was played by Thomas Ryan at a concert of the Mendelssohn Quintette Club in Boston, March 5, 1862. The accompaniment was by a string quartet, a second violoncello, a flute, and two horns.

The concerto is in three movements: Allegro, A major, 4-4; Adagio, D major, 3-4; Rondo—Allegro, A major, 6-8. The accompaniment is scored for two flutes, two bassoons, two horns, and strings.

Mozart also wrote for Anton Stadler the clarinet quintet in September, 1789, which was first performed in Vienna on December 22 of that year in a concert for the Pension Fund of musicians. Stadler then played the clarinet.

Gerber in his "Historisch-Biographisches Lexicon der Tonkünstler" (Leipsic, 1790) mentions the Stadler brothers as members in 1783 of the Emperor's "Harmonie," which consisted of eight wind instruments. The brothers he describes as great masters and composers who played the first and second clarinets. "The older of the two"—he does not give their Christian names—"blows the second clarinet and has, ac-

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cording to recent news from Vienna (1796), added a third to the low tones, so that instead of the formerly lowest E, he now allows D-sharp, D, C-sharp and C to be heard with the greatest ease." One of the brothers published at Vienna in 1780, "Tabellen, Menuetten und Trios fürs Klavier herauszuwürfeln." "Whether the symphony by Johann Anton Stadler known in manuscript since 1762 is by one of the brothers is uncertain."

In the second edition of his "Lexicon" (1813) Gerber says that one of the brothers, probably the older one, played at Vienna in 1801 a modified clarinet. The change consisted in this, according to a quotation from the *Modenjournal*:—

"The reed does not go to an opening at the end, as is the custom, but in the last fourth section of the instrument through a cross pipe, bent outwards to the opening. Thus the instrument gains not only more depth, but in these last tones a great resemblance to the Waldhorn."

Later writers say that the brothers added a sixth key in 1789. "In Mozart's day the clarinet compass appears to have extended down a major third to low C. He uses that note in 'Clemenza di Tito' and on the B-flat instrument, for which the passage was written, the sound would of course be a whole tone lower."

Anton Stadler's animal spirits and love of joking endeared him to Mozart, who had him often at his table, and lent him money when he himself was poor. After Mozart's death, Stadler's debt of 500 florins "without bond" was recorded in the scanty list of Mozart's possessions. More than once Stadler took advantage of Mozart's good nature and weakness. When he would give a concert in Prague, Mozart not only provided him with this concerto, but with money for the journey and letters of recommendation. Stadler was one of Schikaneder's riotous company when Mozart was composing "The Magic Flute"; a toss-pot, a reckless liver, as well as a sponge in money matters. Once he complained to Mozart of a difficult passage for the clarinet, and begged to have it changed. Mozart asked, "Have you the tones in your instrument?" "Yes, they are there." Mozart replied, "If they are there, it is your business to bring them out."

Mozart first wrote for the clarinet in his Concerto or Divertimento

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in E-flat (K. 113) composed at Milan in November, 1771. Later at Salzburg he transcribed the clarinet parts for two oboes, as there were no clarinets in the Salzburg orchestra.

A symphony in E-flat major containing clarinet parts (K. 18), attributed to Mozart, dated 1764, and supposedly composed at London, is really an arrangement by him of the Sixth Overture of Karl Friedrich Abel, born at Cöthen in 1725, who was Queen Charlotte's chamber musician in London from 1759 to 1782. He died at London in 1787. The clarinet was then a rare instrument, but two clarinetists were summoned to London in the winter of 1763, to take part in Johann Christian Bach's "Orione," produced on February 19, 1763.\* Ten years before this, clarinets had been introduced in London concerts. It has been said that Handel wrote for clarinets in "Tamerlano" (1724).† [See Irene's air, "Par che mi nasca in seno," in the second act of the opera.]

The clarinet was apparently first used in Belgium. A Mass composed in 1720 by Jean Adam Joseph Faber—the manuscript is in the Antwerp cathedral—contains a clarinet part.

A clarinet solo was played by Mr. Hoffmann, Jr., at a concert given by Giovanni Gualdo in Philadelphia, November 9, 1769.

At a concert given by Thomas Harrison in New York on April 12, 1764, "Rule, Britannia" was "accompanied with drums and clarinets."

At a concert given by W. S. Morgan in Concert Hall, Boston, on September 8, 1774, the orchestra included "clarinets, hautboys, bassoons, French horns, trumpets, kettledrums, etc., etc." So the announcement in the *Boston Evening Post* of September 5, 1774 stated. A piece for "clarinets and horn" was played here at Christ Church on May 21, 1788. Clarinet concertos were played here by M. Foucard in 1793, and there were clarinet duets in that year and in years closely following.‡

\* \* \*

\* See "W. A. Mozart," by T. de Wyzewa and G. de Saint-Foix, Vol. i., pp. 97, 98 (Paris, 1912).

† Romain Rolland in his *Life of Handel* (Paris, 1910), p. 196, doubts this. He thinks that in Schmidt's copy of "Tamerlano" "Clar. e clarini" in place of "cornetti" in the autograph manuscript may refer to high trumpets. Mr. Streatfeild mentions a concerto for two "clarinets" and corno di caccia in a manuscript of the Fitzwilliam Museum in Cambridge.

‡ See O. G. Sonneck's "Early Concert Life in America (1731-1800)."

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At these concerts, January 5, 1884, Mr. Strasser, then first clarinetist of the Boston Symphony Orchestra, played Weber's concertino in E-flat, Op. 26.

At a concert of the Harvard Musical Association, Ernest Weber played the Adagio and Rondo from C. M. von Weber's clarinet concerto in A-flat, January 18, 1872.

At a concert of the Philharmonic Society, February 2, 1882, Mr. Strasser played Weber's concerto in E-flat, Op. 74.

H. Kayser played a clarinet concerto of Weber at a Theodore Thomas concert, November 29, 1873.

At a concert of the Boston Musical Fund Society, January 8, 1848, W. T. Groenevelt played a clarinet concerto by Weber.

Clarinet solos in earlier concerts here in which an orchestra took part were not uncommon. At the Apollo Society concerts Mr. Kendall played compositions by Pleyel, January 11, 1825; Kromer, May 12, August 25, November 22, 1825; his own variations, December 13, 1825; January 10, 1826; J. Hewitt, March 14, 1826.

BALLET SUITE (ARRANGED BY HERMANN KRETZSCHMAR): MUSETTE;  
RIGAUDON, MENUET, RIGAUDON FROM "ACANTHE ET CÉPHISE";  
MENUET FROM "PLATÉE"; GAVOTTE FROM "ACANTHE ET CÉPHISE"  
JEAN PHILIPPE RAMEAU

(Born at Dijon, France, September 25, 1683; died at Paris, September 12, 1764.)

"Acanthe et Céphise: ou la Sympathie," a heroic pastoral, book by Marmontel, music by Rameau, was produced at Versailles, November 9, 1751.\* It is stated that the ballet was proposed by Bernage, mayor of Paris, to celebrate the birth of the Duke of Burgundy and

\* Marmontel in his Memoirs speaks of "Acanthe et Céphise" as being written, book and music, in great haste. "As 'Acanthe et Céphise' was 'un spectacle à grande machine,' the dramatic movement, the beauty of the stage-settings, some grand effects of harmony, and perhaps also the interesting situations upheld it. There were, I think, fourteen performances, which were many for a work that had been ordered."

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then produced at the Paris Opéra on November 18, 1751. Céphise, la demoiselle Fel; Zirphile, la demoiselle Chevalier; Acanthe, le sieur Jelyotte; Oroës, le sieur de Chassé. The chief dancers were les demoiselles Vestris, Carville, Puvignée; les sieurs Vestris, Dupré, Laval, Beat, Lany. According to Castil-Blaze the ballet was performed fourteen times in all, but not revived.

After "Acanthe et Céphise" the composer wrote for the stage only little pieces in one act, which were played at Fontainebleau: "Daphnis et Eglé" (1753); "Lisis et Delié" (1753); "Le Naissance d'Osiris" (1754); "Anacréon" (1754); "Les Paladins" (1760). Louis Laloy in his *Life of Rameau* (Paris, 1908) says of "La Guirlande" (1751) and "Acanthe et Céphise": "They are all grace; in them one fancies seeing this enfeebled old man smiling sweetly on life."

The text of "Acanthe et Céphise" was by Marmontel. In the preface to it he says: "In lyric poems destined as this is to celebrate great events, it is the custom to consecrate the prologue to the object of the festival, and to separate it from the action of the poem. Thus one diverts the interest and the attention of that which should hold them during the course of the spectacle. . . . To take the place of the prologue, one has endeavored in the overture, as far as it is possible in music, to picture the national vows and the public rejoicing at the news that a prince was born."\*

The orchestra of Mme. Pompadour at Versailles was thus constituted: clavecin, two flutes, two oboes, trumpet, hunting-horn, four bassoons, five first violins, five second violins, two viols, seven violoncellos. When Rameau wrote his "Acanthe et Céphise" he used horns in F and C and clarinets, which were then rare instruments in Paris, found only in La Pouplinière's orchestra, who probably lent his players for the occasion. It was at his house that Rameau and Marmontel worked on this ballet. About this time two horn players, Syrnynck and Steinmetz, and two clarinetists, Gaspard Broksch and Flieger, were

\* Rameau thus marked the divisions of the overture: "1. The Nation's Vow (prayer for violins, flutes, horns, and basses); 2. Cannon and fireworks; 3. Fanfare and Vive le Roi!" Henri Lavoix the Younger remarked: "If Rameau had not taken pains to explain his intention, I very much doubt if one could easily have distinguished his fireworks from a tempest." See his remarks about Rameau's employment of instruments in "Histoire de l'Instrumentation," pp. 227-234 (Paris, 1878).

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imported from Germany. They were heard at La Pouplinière's house and at the Concert Spirituel.

The original scores of Rameau's operas and ballets as published generally give the instrumentation only in a reduced form. There are copies, however, mentioned by Louis Laloy that are complete; "but one cannot state positively that they always represent the primitive version." "Acanthe et Céphise" has not as yet been published in the superb edition of Rameau's complete works under the supervision of Camille Saint-Saëns (Durand, Paris).

The dances played at these concerts are taken from Kretzschmar's three Suites of ballet music by Rameau, Suites 1 and 3, published in 1895. The music from "Acanthe et Céphise" is for the festival in the temple of Amor (act i.). Kretzschmar has added flutes and clarinets in the Musette and Gavotte.

The music of this Suite is thus arranged:—

I. Musette. Allegro moderato, G major, 2-2, for two oboes, two bassoons, two horns and strings (two flutes and two clarinets added).

"Musette" in French is a diminutive of the Old French "muse," meaning "song." It was the name given to an instrument of the bagpipe family, consisting of two pipes or reeds and a drone; it was supplied with wind from a leathern reservoir. It was the name given to a small oboe without keys.

The term is also applied to an air of moderato tempo and simple character, such as might come from the instrument itself. This air has generally a pedal bass, which answers to the drone. Pastoral dances, also called musettes, were arranged to these airs, and they were popular in the time of Louis XIV. and Louis XV. Excellent examples of musettes are to be found in operas by Dalayrac, Destouches, and in the English suites by Bach.

The musette, the dance, originated, it is said, in the mountains of Clermont-Ferrand, and it took its name from the instrument which was played for it. The dance was a sort of bourrée of Auvergne, and it is still danced in Paris by coal-men and water carriers on Sundays in wine-shops. One of these dance and wine shops, in the Place Maubert, displayed the sign Bal-Musette until 1891, when the building was torn

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down to make way for the extension of a street. The musette is danced in Paris with the utmost decorum; the dancers take pleasure in footing it to the music of their own country, and they often sing the old refrain :—

Pour vien dançâ  
Vivent les Auvergnats.

They stamp vigorously and rigidly in time. The ancient musette was in two time with an organ-point at the end of each reprise, which was marked by a stamp of the foot. For the description of an earlier "Bal de la Musette" of the same general character see Delvau's "Les Cythères Parisiennes," pp. 48, 49 (Paris, 1864). A fresco showed a huge fellow seated *sub tegmine fagi* in his shirt sleeves, capped with a red fez and playing the musette. Delvau thus apostrophized the rude but decorous dancers: "O descendants of Vercingétorix! You make noise, but not scandal. I do not love you, but I hold you in high esteem." We are far from the garlanded shepherdesses dancing the musette to the shepherd's pipe, far from the court dames playing the part of shepherdesses, far from Watteau's pictures.

In French slang "musette" means the voice; also the bag of oats which is attached to a horse's head; the bag in which the beasts often find only wind, as in the bag of the bagpipe. "Couper la musette" is the same as "to shut one up." "Jouer de la musette" is "to drink," probably because wine was once kept in skins, and those who drank from them were apparently playing the bagpipe.

II. Rigaudon, allegro vivace, F major, 2-2. Two clarinets, two horns.

Rigadon (rigaudon, rigodon, rigodoun, rigaud, and in English rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of music: "I have heard a dancing master say that the name of this dance came from that of its inventor, who was called 'Rigaud.'" Mistral states that this Rigaud was a dancing master at Marseilles.

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The word "rigadoon" came into English literature as early as 1691. There is a verb "rigadoon." Dr. Oliver Wendell Holmes in "Elsie Venner" uses it: "The Doctor looked as if he should like to rigadoon and sashy across as well as the young one."

The noun in English, as in French, is applied to the dance and the music for the dance.

The dance came probably from Provence or Languedoc, and was danced in the time of Louis XIII. Campan in his "Dictionnaire de Danse" (Paris, 1787) says that there were two beats in the measure and the movement was gay. The step is made "in the same place, without advancing or retreating or going to one side, although the legs make different movements." First the two feet are brought together and the knees are bent alike. "You raise yourself with a leap and at the same time raise the right leg, which turns to the side, and with the knee extended you return to the first position; but you are hardly in position, when the left leg is raised, and turned to one side, without any movement of the knee. When the two feet are on the ground you bend and raise yourself with a leap. You fall on two feet, and this ends the step. You should be careful in making this step that your legs are well extended when you raise them, and when you leap, you should fall on the toes with stretched legs. Thus the step will seem lighter." In Provence and Languedoc the Provençals "instead of opening the legs toward the side, pass them in front, and cross them a little, but this step is not so graceful." See also Desrat's "Dictionnaire de la Danse" (Paris, 1895). The music is in 2-4 or 4-4 time, "and consists of three or four parts, of which the third is quite short. The number of bars is unequal; the music generally begins on the third or fourth beat of the bar."

The menuet from "Acanthe et Céphise" is in G major, solo oboe, solo bassoon, and strings. Kretzschmar has added a flute, two clarinets, violas. The Rigaudon is then repeated.

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the

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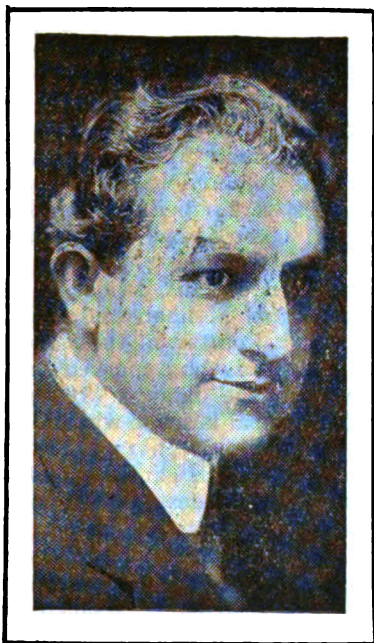
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minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—“a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet.”

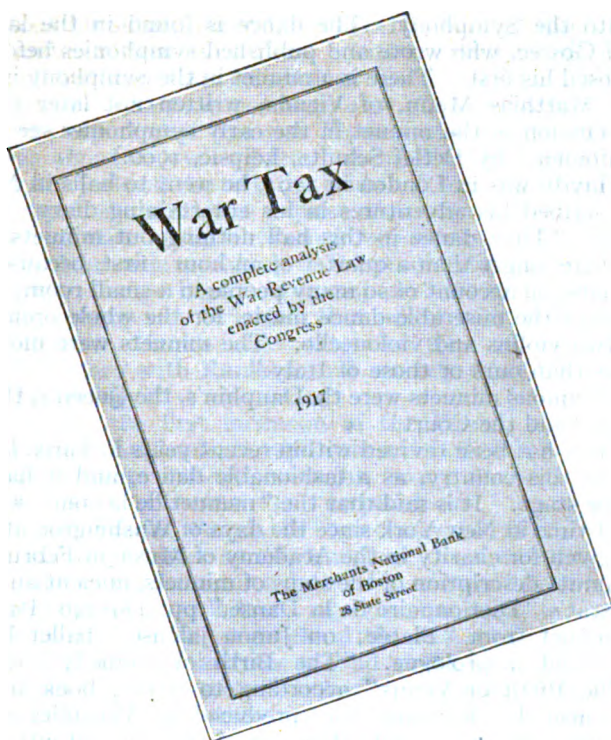
The learned Johann Mattheson was of the opinion that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. A dance of noble dames with powder and patches and of

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men renowned for grace and gallantry, it was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. It is said—but erroneously—that Haydn was the first to introduce the minuet into the Symphony. The dance is found in the larger symphonies of Gossec, who wrote and published symphonies before Haydn had composed his first. There is a minuet in the Symphony in D major by Georg Matthias Monn, of Vienna, written not later than 1740. (For a discussion of the minuet in the early symphonies see “Mozarts Jugendsinfonien,” by Detlef Schultz, Leipsic, 1900.)

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: “They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour: first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and violoncello. The minuets were more like the Polish ones than ours or those of Italy.”

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,\* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage. It is said that the “menuet de la cour” was danced for the first time in New York since the days of Washington at an entertainment given for charity in the Academy of Music in February, 1876.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's “Dictionnaire de la Danse,” pp. 229-246 (Paris, 1895).

III. Menuet from “Platée; ou Junon jalouse,” ballet bouffon in three acts and a prologue. “The Birth of Comedy” (afterwards called “The Birth of Venus” according to some), book by Jacques Autreau, music by Rameau, was produced at Versailles on March 31, 1745, in the grand covered riding-school transformed into a theatre. The subtitle was dropped for the production at the Paris Opéra, the Carnival of 1749, February 9,† for changes had been made in the libretto by Adrien Joseph Le Valois d'Orville and Juno no longer played a chief rôle. Afterwards Ballot de Sovot (or Sauvot) made some slight changes in 1749, so that Théodore de Lajarte in his “Bibliothèque musicale du théâtre de l'Opéra” (Paris, 1878) names Autreau and de Sauvot as the authors, but Le Valois d'Orville had much more to do with the book. Lajarte's statement that the subtitle is found only in the published works of Autreau (Paris, 1779) is incorrect. See the exhaust-

\* The song known as Minuet d'Exaudet—the words are from Favart's comedy, “La Rosière de Salency”—was sung in Boston at a Symphony concert by Mr. Charles Gilbert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.

† The date February 4 given by some is erroneous.

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ive study by Charles Malherbe, in the edition of "Platée," edited by Georges Marty—Rameau's Complete Works, Vol. XII., published at Paris in 1907.

Autreau took his subject from Pausanias (Book IX, Chap. 3). Juno angry at Jupiter retired to Eubœa. Jupiter visited Cithaeron, the wisest man of his time, then reigning at Plataea, who advised him to dress in woman's costume a wooden statue, have it drawn about the town, with the report that this was Plataea, the daughter of Asopus, whom he was about to wed. Juno, hearing the news, rushed to Plataea, and in her jealousy tearing the bride's dress, found out Jupiter's trick. Delighted, she pardoned Jupiter and was reconciled. Autreau in his version substituted an ill-favored wench for the statue.

Lionel de la Laurencie, speaking of Rameau's librettists as generally below mediocrity, due perhaps to the composer's disdain of texts, thinks that there are passages in "Platée" that might have been written by the witty Meilhac. He also calls attention to vocal phrases longer than were customary with Rameau, and actively seconding the action by musical psychology.\*

This ballet was the first incursion of the French school into the domain of *Musique bouffonne*, in which the old Italian masters excelled. Rameau made minute indications in his score: "ariette badine, en coupant un peu les premières noires," "en pédalisant," "en gracieusant," "avec feu," "en faisant l'agréable" are some of them. The score abounds in various nuances as vif, lent, fort, doux, à demi-jeu, ferme.

There are many dance airs; a branle, a minuet "dans le goût de vîle," a contradanse en rondeau, rigodons, passe-pieds. There are two curious choruses to be sung behind the scenes: in the first flutes imitate the cuckoo, oboes and the second violin imitate the croaking of frogs, in syncopes. The second chorus in syncopation "Quoi! quoi!" also represents frogs in a marsh (act i., p. 23); note the chorus "Hé! bon! bon!"

The ballet apparently was not successful at Versailles; but at the Paris Opéra there were sixteen performances in 1749, six in 1750,

\* Autreau (1656-1745), painter and poet, unfortunate in both arts, died in the Hospital for Incurables.

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nine in 1754.\* In 1759, 1760, 1761, 1773, the prologue was given with other works.

The score of "Platée" calls for these instruments, piccolos, flutes, flageolets, oboes, bassoons, trumpets, kettledrums, strings, and clavecin.

At Versailles the only singer of prominence in the Prologue was Mlle. Fel (Thalie), who in the succeeding acts took the part of La Folie. The cast of the three acts was as follows: Platée, Jelyotte; Cithéron, Le Page; Jupiter, de Chassé; Mercure, Berard; Momus, Cu villier; Junon, Mlle. Chevalier; Clarine, Bourbonnois; Une Naide, Metz.

At the first performance in Paris the part of Thalie was taken by Mlle. Coupée; that of the nymph Platée by de la Tour; Cithéron, Le Page; Jupiter, Person; Mercure, Poirier; Momus, de Lamare; Junon, Mlle. Jacquet; La Folie, Mlle. Fel; Clarine, Mlle. Coupée. The chief dancers at Paris were les demoiselles Lany, Carville, Lyonnois, Dallemand; les sieurs Lyonnois, Dupré, Dumay, Lany, Dumoulin.

Menuet in the manner of a vielle. Modéré, F major, 3-4. Rameau wrote this menuet for strings alone without double basses. The repetition is pianissimo. The middle section is in D minor. Kretzschmar has arranged the menuet for two flutes, two oboes, two clarinets, and strings. Felix Mottl in his arrangement—played here at a Symphony concert, April 7, 1900, Mr. Gericke conductor—wholly transformed the character of the minuet, transposing it to E major, giving it a majestic turn, scoring it for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings, disregarding the fact that Rameau here imitated the old hurdy-gurdy—an arrangement comparable only with Hellmesberger's pompous setting, "Largo," of the simple air in Handel's "Serse." The vielle was originally the name given to a large primitive fiddle used by French troubadours in the thirteenth century. It was afterwards applied to the hurdy-gurdy, an instrument contemporaneous with this fiddle, being "in its original form simply the latter instrument adapted for playing with a wheel and handle, the intonation being regulated by a clavier on the finger-board." Early in the eighteenth century the

\* In July, 1749, Rameau wrote a long and singular letter to the *Mercur de France* protesting against statements about the failure of "Platée" at the box office. He spoke of thirteen performances bringing in about 32,000 livres. This letter is reprinted in Fougis's "Rameau" (pp. 86-89).

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modernized hurdy-gurdy, with six strings, five played open, thus forming a drone bass to the top-string or chanterelle, which was pressed by a key, was ranked as an instrument of high class. In course of time "the revolving wooden bridges gave place to a series of little upright wooden roods which were originally pulled and afterwards pressed against the chanterelle." The hurdy-gurdy seen in comparatively recent years in European cities generally had four strings. Mr. Forsyth says: "It is by no means a stretch of language to say that the 'cello, bass, and bassoon pedals, which even in modern works are used to accompany dance-rhythms, have their origin in the mechanism of the *vielle-à-manivelle*." [For a list of treatises on the *vielle* and names of musicians who composed for it, see E. Heron-Allen's article in Grove's Dictionary (revised edition, Vol. V., 1910).]

"*Platée*," edited by Charles Poisot for voice and pianoforte, has been published in the Michaëlis edition (Paris). A German edition, the libretto translated and arranged by Felix Schlagintweit, the music edited by Hans Schilling-Ziemssen, was published at Munich in 1902.

IV. Gavotte from "*Acanthe et Céphise*." Allegro, G major, 4-4, flutes, oboes, clarinets, bassoons. The middle section, G minor, is for strings only. Flutes and clarinets added by Kretzschmar.

Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can excite

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wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Cellier informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck \* and Grétry † became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented in Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertiault described the gavotte as the "skilful and charming off-

\* In "Iphigénie en Aulide" (1774).

† The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.



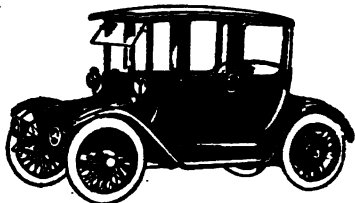
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spring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime, "Les Petits Riens," with music written by Mozart in Paris, which was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a *Gavotte joyeuse*, allegro vivo, 2-4; a *Gavotte gracieuse*, andante non troppo, 6-8; a *Gavotte sentimentale*, andante, 4-4; in each instance the gavotte begins on an off-beat. As a rule, the gavotte was in 4-4 or 2-2.

Late instances of the use of the gavotte in orchestral music are Edward Elgar's "Contrasts—the Gavotte A.D. 1700 and 1900" (published in 1899) and Georg Schumann's "In Carnival Time"—second movement—(produced in 1899).

\* \* \*

It will be observed that Thérèse Vestris, born at Florence in 1726, and her brother Gaetan, born in 1729, were the two leading dancers in "Acanthe et Céphise" at the Paris Opéra. Gaetan began to dance there in April, 1749. Thérèse made her début on March 17, 1751, in "Le Carnaval du Parnasse," music by Mondonville (produced in 1749). Known as "la belle Italienne," as famous for gallantry as for her dancing, she was then described as tall, well made, with hair of a light chestnut color, beautiful eyes, face slightly pock-marked, but still charming, a very white skin, a beautiful neck, arms perhaps a



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title too long, head well set and carried high, with movements, tender and voluptuous. She left the Opéra in 1767 and lived in retirement until 1808.

For a full and curious account of the ballet at the Paris Opéra, with geographical sketches of the Vestris family, and other dancers in the time of Rameau and in later years, see "Les Vestris" by Gaston Capon (second edition, Paris, 1908). See also "La Guimard," by Edmond de Goncourt (Paris, 1893). For an earlier period, see "Mlle. Sallé," by Émile Dacier (second edition, Paris, 1909), a documentary and valuable work. "La Camargo," by Gabriel Letainturier-Fradin (Paris, 1908), but published in 1908), is more like a romance of gallantry and little historical value. There is much gossip about the ballet in Estil-Blaze's "Théâtres Lyriques de Paris: L'Académie Impériale de Musique," Vol. I. (Paris, 1855). For the intimate life of some of the dancers and what the police thought of them, see "Fille d'opéra; histoire de Mlle. Deschamps (1730-1764)," by G. Capon and R. de-Plessis (Paris, 1906), with extraordinary documents then published for the first time.

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(Born at Zwickau, Saxony, June 8, 1810; died at Emdenich, near Bonn, July 29, 1856.)

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father; after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited until 1841 by Schumann alone: "I have during the last days finished a

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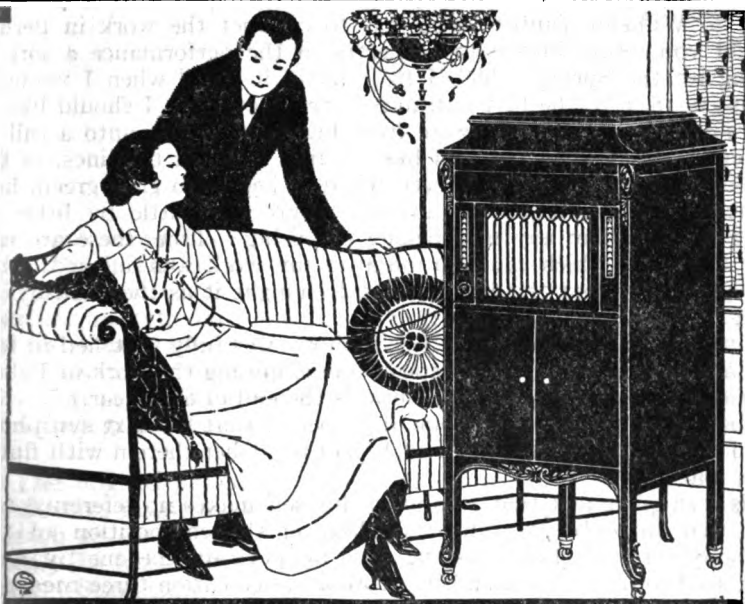
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task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it towards the end of that year.)

Robert wrote in the diary some days before that his next symphony should be entitled "Clara"; "and I shall paint her therein with flutes, oboes, and harps."

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert

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Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

Du Geist der Wolke, trüb' und schwer,  
Fliegst drohend über Land und Meer.

Dein grauer Schleier deckt im Nu  
Des Himmels klares Auge zu.

Dein Nebel wallt herauf von fern,  
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,  
Was hast Du all' mein Glück verscheucht.

Was rufst Du, Thränen in's Geischt  
Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—  
In Thale blüht der Frühling auf!

These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

The original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

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This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the Hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The symphony was played from manuscript. On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841. The first proofs came on September 13, Clara Schumann's birthday, and the baptismal day of Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated: *Introduzione und Allegro vivace. Larghetto und Scherzo. Allegro animato.*

\* \*

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow

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could not get the swing of it, possibly on account of the syncopations. Before my return from Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?' ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

\* \*

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. The score is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, *Andante un poco maestoso*, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra *fortissimo*. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the violas lead to a gradual crescendo ed *accelerando*, which introduces the *Allegro molto vivace*, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first motive does not return in the shape it has at the beginning of the *Allegro*, but in the broader version heard at the opening of the Introduction. The long coda begins *Animato*,

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poco a poco stringendo, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, *Larghetto*, E-flat major, 3-8, opens with a *romanza* developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn, accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchainé with the *Scherzo*.

The *Scherzo*, *molto vivace*, D minor, 3-4, begins in G minor. The first trio, *molto più vivace*, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length, and the *Scherzo* is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the *Scherzo*. A short coda has the rhythm of the first trio and brings the end.

**Finale:** *Allegro animato e grazioso*, B-flat major, 2-2. It begins with a fortissimo figure which is used hereafter. The first theme, a cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the beginning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the *Finale*. This series leads to some horn calls and a cadenza for the flute. The third section of the movement is regular, and there is a brilliant coda.

**ERRATA:** Programme Book of March 22, 23, 1918, page 1108, lines 20 and 21; "Déjarire"—typographical error for "Déjanire."

On page 1118 of the same Programme Book, under Harvard Musical Association, and in paragraph beginning "Pianoforte Concerto No. 2," erase "1878, February 14 (John A. Preston)," and insert a fresh paragraph: "Pianoforte Concerto No. 4, Op. 44, 1878, February 14\* (John A. Preston)."

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# Twentieth Programme

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FRIDAY AFTERNOON, APRIL 5, at 2.30 o'clock

SATURDAY EVENING, APRIL 6, at 8.00 o'clock

---

Dvorák . . . . . Symphony "From the New World"

---

Debussy . . . . . Nocturne "Nuages"  
(In Memoriam)

Charpentier . . . . . Suite "Impressions of Italy"

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Deh vieni non tardar	

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Djupt i hafvet  
Och flickan hon gar i dansen  
Hvad jag har lofvat  
Om dagen vid mitt arbete  
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## Boston Symphony Orchestra

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THIRTY-SEVENTH SEASON, 1917-1918

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NOTES BY PHILIP HALE



FRIDAY AFTERNOON, APRIL 5  
AT 2.30 O'CLOCK  
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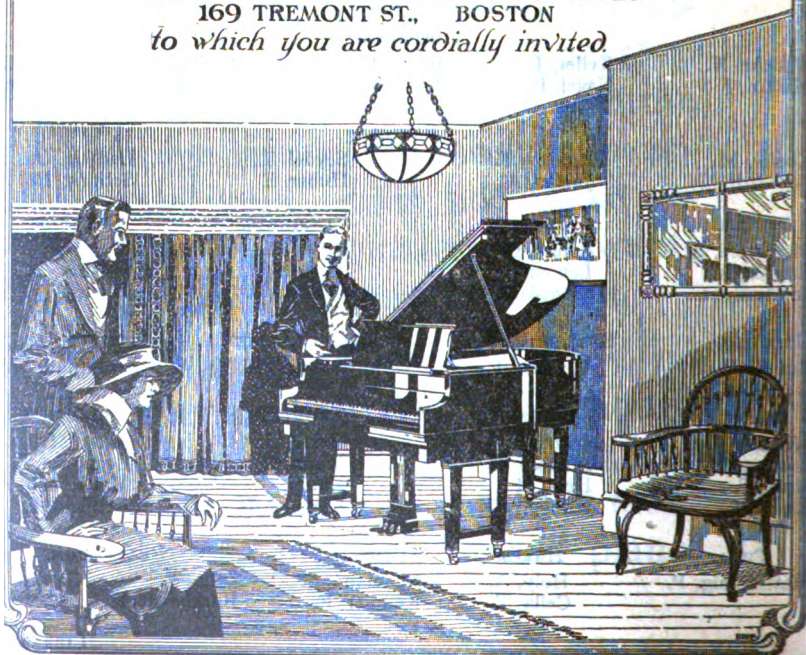
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## Twentieth Programme

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FRIDAY AFTERNOON, APRIL 5, at 2.30 o'clock

SATURDAY EVENING, APRIL 6, at 8 o'clock

---

Dvořák . . . . . Symphony No. 5, in E minor, "From the New World"  
("Z Novecho Sveta"), Op. 95

- I. Adagio: Allegro molto.
  - II. Largo.
  - III. Scherzo.
  - IV. Allegro con fuoco.
- 

Debussy . . . . . Nocturne No. I., "Nuages" ("Clouds")  
(Died at Paris, March 26, 1918)

Charpentier . . . . . "Impressions of Italy," Orchestral Suite

- I. Serenade.
  - II. At the Fountain.
  - III. On Muleback.
  - IV. On the Summits.
  - V. Naples.
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**SYMPHONY IN E MINOR, NO. 5, "FROM THE NEW WORLD" ("Z NOVÉHO SVĚTA"), OP. 95 . . . . . ANTON DVOŘÁK**

(Born at Mählihausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904.)

This symphony was performed for the first time, in manuscript, by the Philharmonic Society of New York on Friday afternoon, December 15, 1893. Anton Seidl conducted. Dvořák was present. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Faur conductor, on December 30 of the same year.

Dvořák made many sketches for the symphony. In the first of the three books he noted "Morning, December 19, 1892." Fuller sketches began January 10, 1893. The slow movement was then entitled "Legenda." The Scherzo was completed January 31; the Finale, May 25, 1893. A large part of the instrumentation was done at Spillville, Ia., where many Bohemians dwelt.

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Shining (Waltz Song)

**EDITH CASTLE**

BEACH, Mrs. H. H. A. Ah, Love  
but a Day

**BERTHA CUSHING-CHILD**

DANIELS, MABEL W. Villa of  
Dreams

**ARTHUR HACKETT**

BRANSCOMBE, GENA. I bring  
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COX, RALPH. Peggy

**LAURA LITTLEFIELD**

BEACH, Mrs. H. H. A. Far Away

**CAROLYN B. REED**

MILLIGAN, H. V. An Invitation

**CLARA SEXTON**

CLOUGH-LEIGHTER, H. April  
Blossoms

**MARIE SUNDELIUS**

DI NOGERO, F. My Love is a  
Muleteer

**STEPHEN TOWNSEND**

BAUER, MARION. Only of thee  
and me

**JOSEPHINE KNIGHT**

BRANSCOMBE, GENA. A Lovely  
Maiden Roaming

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When this symphony was played at Berlin in 1900 Dvořák wrote to Oskar Nedbal, who conducted it: "I send you Kretzschmar's analysis of the symphony, but omit that nonsense about my having made use of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies. Take the introduction to the symphony as slowly as possible."

The symphony aroused a controversy in which there was shedding of much ink. The controversy long ago died out, and is probably forgotten even by those who read the polemical articles at the time and expressed their own opinions. The symphony remains. It is now without associations that might prejudice. It is now enjoyed or appreciated, or possibly passed by, as music, and not as an exhibit in a case on trial.

Yet it may be a good thing to recall the circumstances of its origin; and, as Mr. Henry E. Krehbiel was deeply interested in the conception and birth of the symphony, it is better to quote his words:\*

"Last spring the eminent Bohemian composer published his belief that there was in the songs of the negroes of America 'a sure foundation for a new National School of Music,' and that an intelligent cultivation of them on the part of American composers might result in the creation of an American School of Composition. His utterances created a deal of comment at the time, the bulk of which was distinguished by flippancy and a misconception of the composer's meaning and purposes. Much of the American criticism, in particular, was based on the notion that by American music Dr. Dvořák meant the songs of Stephen C. Foster and other contributors to old-time negro minstrelsy, and that the school of which he dreamed was to devote itself to the writing of variations on 'The Old Folks at Home' and tunes of its class. Such a blunder, pardonable enough in the popular mind, was yet scarcely venial on the part of composers and newspaper reviewers who had had opportunities to study the methods of Dr. Dvořák in his published compositions. Neither is it creditable to them, though perhaps not quite so blameworthy, that they have so long remained indifferent to the treasures of folk-song which America

\* From a little pamphlet, "Antonin Dvořák's Quartet in F major, Op. 96" (New York, 1894).



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contains. The origin of that folk-song has little to do with the argument, if it shall turn out that in it there are elements which appeal to the musical predilections of the American people, and are capable of utilization in compositions in the higher form. As a matter of fact, that which is most characteristic, most beautiful, and most vital in our folk-song has come from the negro slaves of the South, partly because those slaves lived in the period of emotional, intellectual, and social development which produces folk-song, partly because they lived a life that prompted utterance in song, and partly because as a race the negroes are musical by nature. Being musical and living a life that had in it romantic elements of pleasure as well as suffering, they gave expression to those elements in songs, which reflect their original nature as modified by their American environment. Dr. Dvořák, to whom music is a language, was able quickly to discern the characteristics of the new idiom and to recognize its availability and value. He recognized, too, what his critics forgot, that that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people. It was therefore a matter of indifference to him whether the melodies which make the successful appeal were cause or effect; in either case they were worthy of his attention.

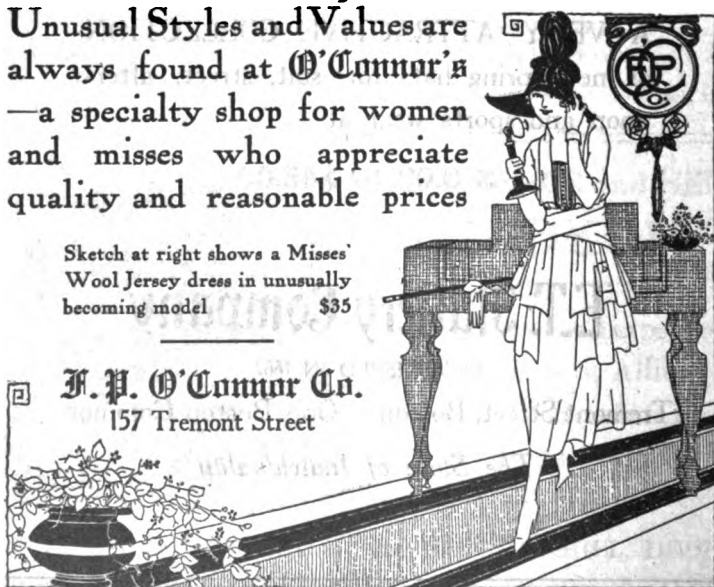
"He has not said these things in words, but he has proclaimed them in a manner more eloquent and emphatic: he has composed a symphony, a quartet, and a quintet for the purpose of exemplifying his theories. The symphony he wrote in New York, the chamber music in Spillville, Ia., a village which contains a large Bohemian population."

It was said by some in answer to these statements that, while the negro is undoubtedly fond of music, he is not inherently musical; that this has been observed by all careful observers of the negro in

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Africa, from Bosman to Sir Richard F. Burton, who wrote in his chapter "Of the Negro's Place in Nature":\* "The negro has never invented an alphabet, a musical scale, or any other element of knowledge. Music and dancing, his passions, are, as arts, still in embryo"; that the American negro, peculiarly mimetic, founded his "folk-songs" on sentimental ballads sung by the white women of the plantation or on camp-meeting tunes; that he brought no primitive melodies with him from Africa, and that the "originality" of his "folk-songs" was misunderstanding or perversion of the tunes he imitated; that, even if the negro brought tunes from Africa, they could hardly, even after long usage, be called "American folk-songs," any more than the tunes of the aboriginal Indians or Creole ditties can be called justly "American folk-songs"; that it would be absurd to characterize a school of music based on such a foundation as an "American school"; that, if "that music is entitled to be called characteristic of a people which gives the greatest pleasure to the largest fraction of a people," then German folk-songs are characteristic of the city of New York, and Irish folk-songs are characteristic of the city of Boston.

The discussion was no doubt healthful and profitable, for without fierce discussion art is stagnant. Mr. MacDowell's "Indian" suite, was sketched before Dvořák's symphony was announced; but the controversy led to still more careful investigation, especially into the character of the North American Indians' music. Mr. Krehbiel has studied carefully this music and discussed it in articles of permanent value. Mr. Fillmore, who began like study in 1888, Miss Alice C. Fletcher, Mr.

\* Chapter xix. of "A Mission to Gekle, King of Dahome."

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Frederick R. Burton, and others have made valuable contributions to this branch of musical inquiry.

William Ritter, the author of a life of Smetana (Paris, 1898), contributed letters from Prague to the *Mercur Musical*, Paris. In the number for May 15, 1907, he discussed this symphony.

He wrote to the sons of Dvořák, to Antonin and Otaker, and asked them eleven questions, with this preface: "I ask you to reply as soon as possible to the following questions, with the utmost exactness, if not categorically by 'yes' or 'no.'" The first four questions were concerning the use of negro tunes in the symphony "From the New World," whether Dvořák had used them at all, or, if he had, whether he had modified them. The other questions were concerning Dvořák's use of chorals of Brittany or Russian folk-songs in the symphony, whether he had known and consulted collections of folk-song by Balakireff, Rimsky-Korsakoff, Moussorgsky, Bourgault-Ducoudray, and whether he had read Villemarqué's work on songs of Brittany.

Fortunately for the sons, this letter was written in February, when the air was cool and the nights were long.

The sons answered in effect as follows: Dvořák knew nothing about the folk-songs and chorals of Brittany. He knew the Russian composers by name, but he had never studied thoughtfully their compositions. "Any one who knows his [Dvořák's] own works will surely smile at the mere suggestion that there was any necessity of borrowing from any one of these masters." Nor did Dvořák know anything about the researches of the two Frenchmen.

Now, as regards the negro question. "In America negro airs, which abound in melodic particularities, interested our father. He studied them and arranged the scale according to which they are formed. But the passages of the symphony and of other works of this American period which, as some pretend, have been taken from negro airs, are absolutely our father's own mental property; they were only influenced

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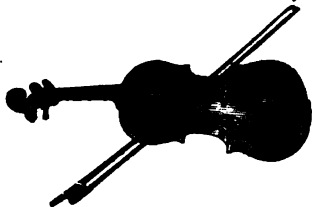
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by negro melodies. As in his Slav pieces, he never used Slav songs, but, being a Slav, created what his heart dictated, all the works of this American period—the symphony included—respond to Slav origin, and any one who has the least feeling will proclaim this fact. Who will not recognize the homesickness in the *Largo* of this symphony? The secondary phrase of the first movement, the first theme of the scherzo, the beginning of the finale and perhaps also the melody of the *Largo* which give a certain impression of the groaning negro song, are only influenced by this song and determined by change of land and the influence of a foreign climate."

Mr. Ritter was not satisfied with these answers to his questions. He wrote letters to other Bohemians, who knew Dvořák.

Miloslav Rybák told him that Dvořák would have been much surprised, had he been charged with reading French authors. "All he cared for was to compose, to lead a country life, and above all to take care of his pigeons. Among the letters known to have been written by him is one from America to a priest, who had invited him to spend the summer in the country. This priest put at his disposal a donkey, and this was the decisive argument: 'What a pleasure this will be for my children and myself!'"

Dvořák had no education other than that at the elementary country school. Mr. Schwerik, a music critic, once met him and asked him what he was doing. "I am improving my mind!" answered Dvořák, who then drew out of his pocket a little pamphlet, poorly printed, a collection of the lives of celebrated persons, Galileo, Copernicus, and others, for boys of fifteen years.

"He was not sufficiently educated," says Mr. Rybák, "to know the books mentioned. Any element that was not Czech—I do not say even Slav—was repugnant to his musical individuality. He produced so quickly that it was impossible for him to hunt for melodies in books, and there was, certainly, no need of his searching. He heard all the orchestration when he made his first sketches. I have seen the sketch of the 'New World' Symphony. The symphony is all there, written with one outburst on two pages of paper and sketched on two staves. The orchestration is so well indicated under the chords, that, even if the symphony had not been written out, it would almost be possible to complete it from the sketch."

All the correspondents of Mr. Ritter insist on the inherently Czech nature of this "American" symphony. "Never has Dvořák shown himself a more genuine Czech." One correspondent writes that it is very difficult for a stranger to distinguish the folk-songs of diverse Slav nations,—Bulgarian, Croatian, Czech, Montenegrin, Pole, Russian, Servian, Wend. Show a Russian the chorus "Gospodine pomiluj ny"

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in the last act of "Saint Ludmila," and he would swear the chorus is Russian, yet nothing bears a closer resemblance to the choruses of the Moravian Brethren known to every one in Bohemia.

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Then there is the question of tempo. It is all-important, say the Bohemian musicians and critics, to know the *tempi* of Dvořák; for the indications in the scores are of little use to any one not versed in Czech rhythms. "Do you remember that Mrs. X at B——, who declared that the 'Slav Dances' were boring beyond endurance? After we had played them together, she said 'they are different things, but a Czech who can put the national sentiment into them should be distributed with each copy.'"

The conclusion of the whole matter, according to these Czechs, is as follows:—

1. The "New World" symphony expresses the state of soul of an uncultured Czech in America, the state of a homesick soul remembering his native land and stupefied by the din and hustle of a new life.

2. The uncultured Czech is a born musician, a master of his trade. He is interested in the only traces of music that he finds in America. Negro airs, not copied, adapted, imitated, tint slightly two or three passages of the symphony without injury to its Czech character.

3. The symphony leaped, Minerva-like, from the head of this uncultured genius. As nearly all his other compositions, except the operas, it was not stimulated by any foreign assistance, by any consultation of authors, or by quotations, reading, etc., as was especially the case with Brahms.

4. The national Czech feeling in this work, quickened by homesick-

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ness, is so marked that it is recognized throughout Bohemia, by the learned and by the humblest.

These are the conclusions of Mr. Ritter after a painstaking investigation. That Dvořák was most unhappy and pathetically homesick during his sojourn in New York is known to many, though Mr. Ritter does not enter into any long discussion of the composer's mental condition in this country.

Yet some will undoubtedly continue to insist that the symphony "From the New World" is based, for the most part, on negro themes, and that the future of American music rests on the use of Congo, North American Indian, Creole, Greaser and Cowboy ditties, whinings, yawps, and whoopings.

\* \*

The symphony is scored for two flutes (one of which is interchangeable with piccolo), two oboes (one of which is interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and strings.

The first movement opens with a short introduction, Adagio, E minor, 4-8, which, as all admit, is not characterized by "folk-song." The strings, pianissimo, are promptly answered by the wood-wind. There is a sudden fortissimo, in which a figure in all the strings is answered by kettledrums. There is development, in which the orchestra grows stronger and stronger.

The first portion of the chief theme of the main body of the first movement, Allegro molto, E minor, 2-4, is given out by two horns in unison; the second, by the wood-wind. This theme is developed at length, and modifications suggest occasionally a new and contrasting subject. Folk-lorists have called attention to the species of syncopation known as the "Scotch snap," that distinguishes this chief theme, and also pointed out the five-note, or pentatonic, scale, from which the theme is derived. In a subsidiary theme announced by flutes and oboes there is a use of the flat seventh, a use that is common to Oriental races as well as the negro of the camp-meeting. The second theme, G major, is given out by the flute, and was probably derived from the familiar melody, "Swing Low, Sweet Chariot." The violins take up

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this theme. There is some development, but less than that of the first; and there is the traditional repeat. In the free fantasia the thematic material of the first part is worked out; and then there is a return of the first theme in the tonic at the beginning of the third part, which is in general a regular reproduction of the first, with changes of tonalities. The brilliant coda is built chiefly on the first theme.

In the second movement, Largo, D-flat major, 4-4, Dvořák is said to have attempted the suggestion of the mood in the story of Hiawatha's wooing, as told by Longfellow. The chief and romantic theme is sung by the English horn over a soft accompaniment of strings. The development is extended. After the theme is sung by two muted horns, there is a change to C-sharp minor, *un poco più mosso*. A short transitional passage on a contrasting theme leads to the second theme in the wood-wind over a bass in counterpoint and pizzicato. There are several melodies in this movement; but, while the sentiments are diverse, there is no abruptness in contrast. There is a return to the first theme in the English horn. The movement ends *pianissimo* with a chord in the double-basses alone.

Third movement, Scherzo: Molto vivace, E minor, 3-4. It opens with a theme, for flutes and oboes, which appears as a rule in imitations. The second theme, in E major, *poco sostenuto*, also for flutes and oboes, is of more song-like character. The trio, C major, opens with a lively theme for wind instruments. This is followed by a second theme for strings. A reminiscence of the opening theme of the first movement is heard just before the trio, and also in the coda.

The Finale, Allegro con fuoco, E minor, 4-4, opens with a few introductory measures. The first theme is given out fortissimo by horns and trumpets against staccato chords in the rest of the orchestra. The development is first in the strings, then in the full orchestra. After the development of subsidiary matter the clarinet sings the second theme. In the development that follows are recollections of the opening theme of the first movement, the English horn melody of the second, and the opening phrase of the scherzo. There is a tumultuous coda, based on the union of the chief theme of the first movement with the first theme of the finale.

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The first performance of the three Nocturnes in the United States was at a "Chickering Production" Concert in Boston, February 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Symphony Orchestra, led by Vincent d'Indy as guest, at Philadelphia, December 4, 1905, Washington, D.C., December 5, 1905, New York, December 9, 1905. The three were played at a concert of the Boston Symphony Orchestra in Boston, December 12, 1908. Mr. Fiedler conducted, and the Choral Club of the New England Conservatory of music sang the vocal parts in the third Nocturne. The three were performed again at these concerts on April 27, 1912, when the Musical Art Club sang the vocal parts.

The composer furnished a programme for the suite: at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished, and it is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the nocturne, but with everything that this word includes in the way of diversified impression and special lights.

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and solemn march of clouds dissolving in a gray agony tinted with white.

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“‘Siren’: the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes.”

The Nocturnes are scored as follows:—

I. Two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins *Modéré*, 6-4.

II. Three flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, one bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. *Animé et très rythmé*, 4-4.

III. Three flutes, one oboe, one English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. *Modérément animé*, 12-8.

The score is dedicated to Georges Hartmann, music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. “The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. “After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the

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whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

\* \*

Alfred Bruneau wrote in 1903: "Here is a composer of singular and striking originality, of admirable tenacity of purpose. . . . The composer of 'Pelléas et Mélisande' was revealed brusquely by the six 'Ariettes'; poems by Paul Verlaine inspired him in the manner that was to be definitely his own.\* Less audacious than his latest work, they nevertheless resemble it in the frequent modulations, in harmonic boldness, in the dolorous sadness of expression,—'Les Chevaux de Bois,' alone, in spite of the melancholy ending, is of a frank gayety which Debussy will probably never find again,—in the deliberately intended monotony of declamation, in the absence of all formulas hitherto employed, in the something that is mysterious, vague, fluid, impossible to grasp, haunting,—the something that has become a sort of hall-mark in which no one can be deceived.

"The taste of the composer for the exceptional, his intense abhorrence of the accepted and the banal, led him straight to Stéphane Mallarmé, who then fascinated certain minds, as by a violent spell. Debussy undertook an orchestral explanation of 'L'Après-Midi d'un Faune,' an arduous task; for this eclogue, to which I am far from denying a special charm, sprung from ingenious couplings of syllables and subtle associations of timbres, remains very 'hermetic,' as one said during the short and already distant moment of the decadent movement. The poem of Mallarmé is almost purely musical, and Debussy's task was to translate it into instrumental language, to catch the flying sonorities in their flight and to fix them on music paper. He suc-

\* These "Ariettes," published in 1888, were revised (not always bettered) and republished in 1903.—P. H.

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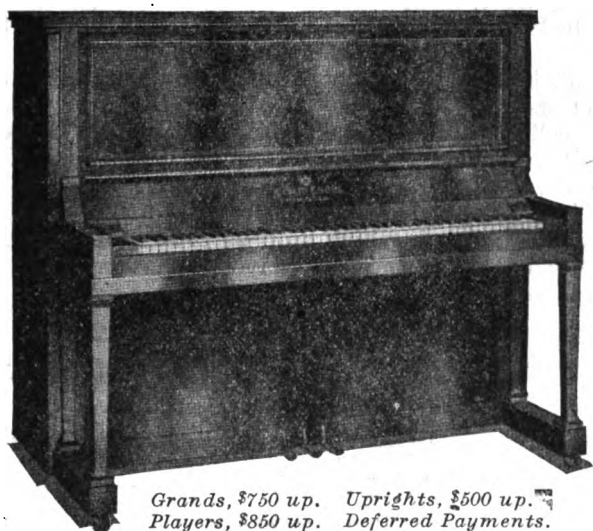
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"This time Debussy was seduced by Pre-Raphaelism. He borrowed from Dante Gabriel Rossetti his woman-angel, who, with three lilies in her hand, with seven stars in her hair, leaning on the golden bar of heaven, calls her mystic lover, and weeps because he, still a man on the earth, does not answer her. Grace is here excessive; it approaches insipidity and effeminacy. Let us avow it: so much immateriality astonishes, frets, vexes. Debussy affects to withdraw himself from life, to be without interest in it; but it is necessary to adore life even when it gives only suffering, deception, pain, for it is the sole source of all beauty. I do not know whether he fears it, but I fear that he detests it.

"In the collection of his four 'Proses de Rêve, de Grève, de Fleurs, et de Soir,'\* with music that is affected, bewitching, and often distressful, he speaks only of 'frail fingers just touching souls,' of 'the tears of old trees,'† of 'lamentable hailed-on lawns,' of the 'mad noise of the black petals of boredom falling drop by drop on the head'; he glorifies twilights and curses the sun, 'slayer of illusions, the blessed bread of miserable hearts.'

\* These songs, with text by Debussy, were published in 1894-95.—P. H.

† But is not the radical Bruneau in this instance a highly respectable bourgeois? The poets have for centuries seen trees weeping. Compare Thomas Hood's verses from "The Elm Tree":—

The pines—those old gigantic pines,  
That writhe—recalling soon  
The famous human group that writhes  
With snakes in wild festoon—  
In ramous wrestlings interlaced,  
A forest Laocoön—

Like Titans of primeval girth  
By tortures overcome,  
Their brown enormous limbs they twine,  
Bedewed with tears of gum—  
Fierce agonies that ought to yell,  
But, like the marble, dumb.

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"Logically, he should have written 'Les Nocturnes,'\* which are most delicious. Here, with the aid of a magic orchestra, he has lent to clouds traversing the sombre sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens. Logically, also, it was he that should rhythm the dangerous 'Chansons de Bilitis'† by Pierre Louys. In these he mingled an antique and almost evaporated perfume with penetrating modern odors, and again intoxicated us with strange and voluptuous mixtures. The quartet,‡ remarkable for its free and extraordinary fancy, for the manner in which the chief theme from the beginning to the end is developed, brought back, dislocated, shortened, enlarged; the curious poems of Baudelaire, published some time ago, I believe,—this music and that previously mentioned made up Debussy's compositions before he girded up his loins for 'Pelléas et Mélisande.' "

And Bruneau added in his examination of Debussy's opera: "The idea of fatality, of death, on which all the pieces of Maeterlinck are based, the atmosphere of sorrowful legend which enwraps them as in a great veil of crape, that which is distant and enigmatical in them, their vague personages, poor kings, poor people, poor inhabitants of unnamed lands whom fate leads by the hand in the midst of the irreparable, the resigned, naïve, gentle, or solemn conversation of these passive unfortunates,—all this suited in a most exact manner the temperament of Claude Debussy."

Debussy himself described his purpose. In 1901 he wrote: "I make music to serve music as best I can and without other preoccupations. My music, then, logically runs the risk of displeasing those who like '*une musique*' and remain jealously faithful to it in spite of

\* These three orchestral pieces, "Nuages," "Fêtes," "Sirènes," last with female chorus, are dated 1897-99.—P. H.

† "La Flûte de Pan," "La Chevelure," "Le Tombeau des Nymphes," were published in 1898.—P. H.

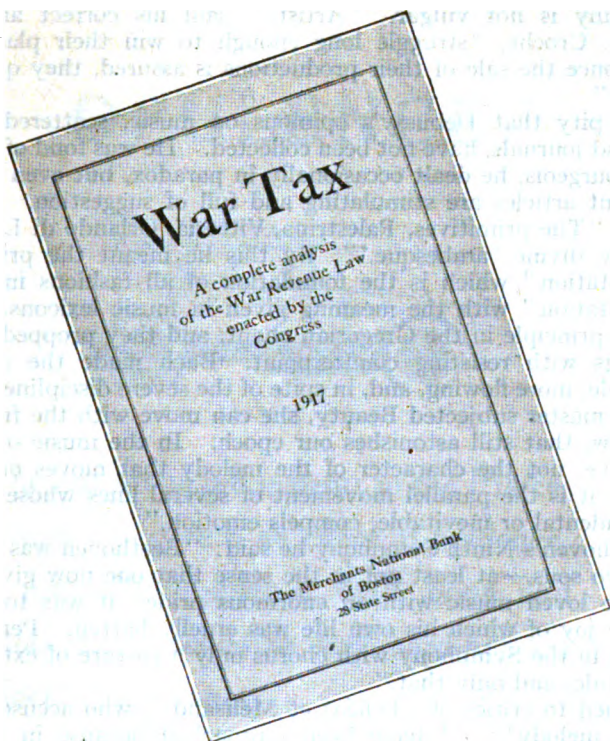
‡ This string quartet is dated 1893. "Cinq Poèmes de Baudelaire: Le Balcon, Harmonie du Soir, Le Jet d'Eau, Recueillement, Mort des Amants," are dated 1889-90.—P. H.

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its paint and wrinkles." Poverty compelled him to write for some years pieces which he called "compositions de circonstance"; yet their physiognomy is not vulgar. "Artists," said his correct and phantasmal M. Croche, "struggle long enough to win their place in the market; once the sale of their productions is assured, they quickly go backward."

It is a pity that Debussy's opinions on music, scattered through reviews and journals, have not been collected. He was fond of frightening the bourgeois, he dealt occasionally in paradox, but even the most extravagant articles are stimulating and full of suggestion. Here are examples: "The primitives, Palestrina, Vittoria, Orlando di Lasso, employed the divine 'arabesque.'" By this he meant the principle of "ornamentation" which is the foundation of all fashions in art, not "ornamentation" with the meaning given in music lexicons. "They found the principle in the Gregorian chant, and they propped the frail interlacings with resisting counterpoint. Bach made the arabesque more supple, more flowing, and, in spite of the severe discipline to which this great master subjected Beauty, she can move with the free fancy, always new, that still astonishes our epoch. In the music of Bach it is the curve, not the character of the melody that moves one; more frequently it is the parallel movement of several lines whose meeting, either accidental or inevitable, compels emotion."

Of Beethoven's Ninth Symphony he said: "Beethoven was not literary for two sous,—at least not in the sense that one now gives to the word. He loved music with an enormous pride; it was to him the passionate joy of which his own life was cruelly barren. Perhaps one should see in the Symphony with chorus only a gesture of extravagant musical pride, and only that."

He replied to critics of "Pelléas et Mélisande" who accused him of "ignoring melody": "I have been reproached because in my score the melodic phrase is always found in the orchestra, never in the voice. I wished,—intended, in fact,—that the action should never be arrested; that it should be continuous, uninterrupted. I wanted to dispense

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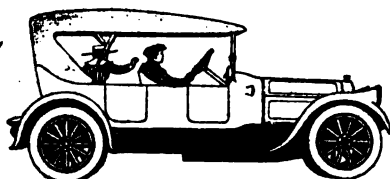
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with parasitic musical phrases. Melody is, if I may say so, almost anti-lyric, and powerless to express the constant change of emotion or life. Melody is suitable only for the song (*chanson*), which confirms a fixed sentiment. I have never been willing that my music should hinder, through technical exigencies, the changes of sentiment and passion felt by my characters. It is effaced as soon as it is necessary that these should have perfect liberty in their gestures as in their cries, in their joy as in their sorrow."

In answer to a question propounded by Paul Landormy on "the actual condition of French music" (April, 1904), Debussy answered: "French music is clearness, elegance, simple and natural declamation; French music wishes, first of all, *to give pleasure*. Couperin, Rameau—there are true Frenchmen! . . . Music should be cleared of all scientific apparatus. Music should seek humbly *to give pleasure*; great beauty is possible within these limits. Extreme complexity is the opposite of art. Beauty should be *perceptible*; it should give us immediate joy; it should impose itself on us, or insinuate itself, without any effort on our part to grasp it. Look at Leonardo da Vinci, Mozart! These are great artists."

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"L'APRÈS-MIDI D'UN FAUNE": \* 1904, December 31; 1906, March 10; 1909, January 16; 1911, November 4; 1915, April 24; 1916, November 17.

"LA MER": 1907, March 2; 1913, March 1; 1915, December 17; 1917, November 16.

TROIS NOCTURNES: † 1908, December 12—Chorus of Sirens sung by the Choral Club of the New England Conservatory of Music; 1912,

\* The first performance in Boston, also in the United States, was at a concert of the Boston Orchestral Club, Georges Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, B. J. Lang conductor, February 24, 1904.

† The Three Nocturnes were performed first in Boston, also in the United States, at a Chickering Production Concert, February 10, 1904, Mr. Lang conductor. They were played twice at this concert.

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"L'ENFANT PRODIGUE," Azaël's Recitative and Air: (Geraldine Far-rar) 1909, November 6.

"RONDES DE PRINTEMPS": "Images" No. 3: 1910, November 26, December 17; 1917, April 13.

IBERIA: "Images" No. 2: 1911, April 22; 1911, December 23; 1914, April 4; 1917, April 13.

"L'ENFANT PRODIGUE," Recitative and Air of Lia: (Jeanne Jomelli) 1910, December 31; (Maggie Teyte) 1913, January 25; (Madame Melba) 1917, December 28.

PRINTEMPS: Symphonic Suite: 1914, January 24; 1917, October 26.

GIGUES: "Images" No. 1: 1917, April 13.

## ORCHESTRAL SUITE, "IMPRESSIONS OF ITALY."

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Charpentier, a *prix de Rome* of 1887, wrote the suite, "Impressions d'Italie," at the Villa Medici, Rome. The finale, "Napoli," was first performed at the Institute, Paris, October 31, 1891; it was also performed at a Lamoureux concert, November 15, 1891. The suite, as a whole, was played for the first time at a Colonne concert, March 13,

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Alfred Ernst\* wrote an explanatory programme of the five movements. This programme was translated by William Foster Apthorp as follows:—

I. SERENADE. It is nearly midnight. Coming out from the *osterie*, the young fellows of the neighborhood sing long, burning songs, at times sad, often with a savage accent, under their betrothed's windows. These love-sick phrases are answered by mandolines and guitars. Then the song of the young men sounds again, and dies away, little by little.

II. AT THE FOUNTAIN. Towards the ravines, where the waterfalls spread out, march the girls, bare-armed, bare-legged, with their white chemisette wide open over their shoulders and tanned bust. Serious, peaceful, without voice and without a thought, they walk on, to a calm rhythm that is almost religious, carrying bronze jugs on their heads, with a slight swaying of the hips beneath the rigidity of their head and shoulders. And it is like a procession of priestesses, proud and passive, marching their silent march through the burning brightness of the sunlight, while at times the gay refrain of the shepherds sounds down from the mountain.

III. ON MULEBACK. Towards evening, along the road that winds through the Sabine Mountains, the mules trot at an even gait, to the bright rhythm of their bells. That melody of the violoncello is the

\* Alfred Ernst, who died May 25, 1898, about forty years old, was librarian of the Bibliothèque Sainte-Geneviève, Paris, and music critic of *La Paix*. A pupil of the École Polytechnique, he abandoned science for literature. A perverted Wagnerian, he translated into French the book of "Die Meistersinger," and his version was used when the opera was produced at the Opéra (November 10, 1897). He translated the book of "Das Rheingold" also. A frequent contributor to journals, magazines, encyclopedias, he published these volumes: "L'Œuvre Dramatique de Hector Berlioz" (1884); "Richard Wagner et le Drame Contemporain" (1887); "L'Art de Richard Wagner, l'Œuvre Poétique" (1893); and, in company with Elie Poirée, "Étude sur 'Tannhäuser' de Richard Wagner" (1895). This simple, modest, industrious man died from overwork and the care and anxiety spent on his three sick little children.



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*cannone*, sung with full voice by the *mulattiere*; and those sweet thirds of the flutes that follow are the loving song, murmured by the fair girls with deep eyes, seated, or rather kneeling, in the big carts that go up towards the village.

IV. ON THE SUMMITS. It is noon in the lofty solitudes, in this "Desert of Sorrento" which overlooks the town, from whence the eye embraces the islands and the sea. The strings with their long-sustained notes paint, as it were, the background of the picture, that extent of sea and country burnt by the sun, that glowing atmosphere; a horn suggests the far-off bell of a monastery. The flutes, clarinets, harps, tell of the twittering of birds, vociferously trilling, as if drunk with warmth and light. Those violas and 'celli that sing, that gradually swell their tones, are the soul, the enthusiasm of the poet, the voice that rises up in the solitude, while the church bells grow louder, and the chimes from Sorrento, from Massa, even from Malfi, awaken those from the hills, interlace their sounds over a compass of several octaves, pass over the desert of summits, and are lost far off over the blue sea. All is peace, some sounds of bells are still heard, feeble and sweet, in the distant immensity.

V. NAPLES. In this last part of his "Impressions" the composer has attempted to paint a musical picture of Naples, its population, its wholly outdoor life, its joyfulness. . . . At first we hear scattered vibrations: heat, light, the swarming crowd. It seems as if songs came from every street, dance rhythms, the amorous languor of violins, the amusing plunking of guitars. Calls answer to calls, military bands play proudly their brazen symphony; dancers strike the ground with their feet, carry the rocking rhythm of tarantellas from group to group. 'Tis like the great song of a people, the hymn of Naples on the shore of its azure bay, with the intermittent rumbling of Vesuvius overcrowding the sentimental songs the singers sing on the quays in their nasal voice. . . . And evening falls, while fireworks burst forth in gerbes of light, in bouquets of stars, which soar and go out over the boundless mirror of the waves.

\* \* \*



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I. SERENADE. *Assez vite*, A major, 2-4. Love theme in violoncellos. Harps and strings (*Allegretto*, 2-4) are as answering mandolins and guitars. Theme for flutes and violins. Viola solo off the stage.

II. AT THE FOUNTAIN. *Tranquille, assez lent*, B-flat major, 2-4. Theme for oboes. Slow march for strings. Shepherds call (wind instruments).

III. ON MULEBACK. *Allegretto*, G minor 2-4; *andantino*, G major, 3-4.

IV. ON THE SUMMITS. *Moderato*, A major, 3-4.

V. NAPLES. *Allegro non troppo*, D major, 2-4.

\* \*

This suite was first performed in New York at Mr. Courtlandt Palmer's concert, conducted by Mr. Seidl, in 1894. The first performance in Boston was at a Symphony concert, March 30, 1901. The suite, with the exception of the finale, was played in Boston by the Boston Women's Symphony Orchestral Society, Arthur Thayer conductor, April 16, 1901. The first four movements were also played by the Orchestral Club, Georges Longy conductor, April 23, 1901. The second performance at a concert of the Boston Symphony Orchestra was on March 14, 1903; the third on March 15, 1913. "Napoli" was played at a concert at the Boston Opera House, January 5, 1913.

\* \*

Gustave Charpentier studied under Stappan, a violinist, Bailly, a clarinetist, Mager (*solfège*) at Tourcoing, whither his parents moved after the Franco-Prussian War. To support himself, he worked as an

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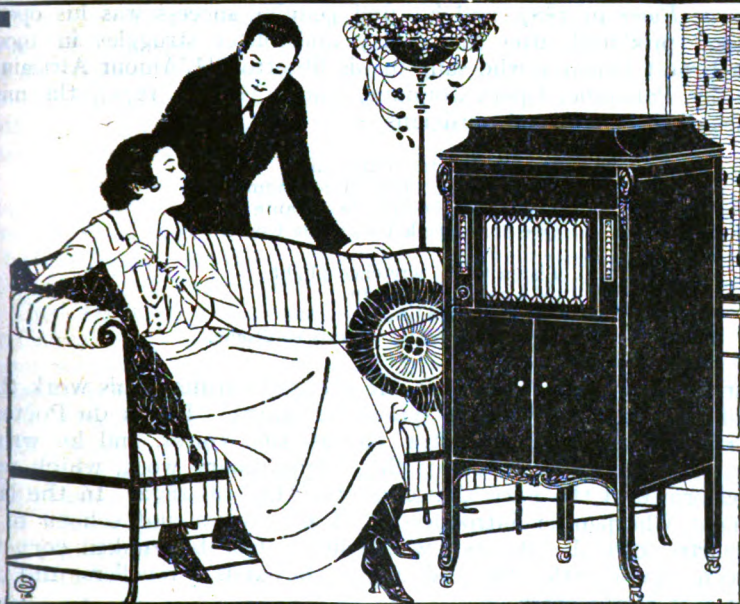
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accountant in a factory. The proprietor, Albert Lorthois, aided him in organizing an orchestra, and sent him to the Conservatory at Lille, where he made for himself such a reputation that the municipality of Tourcoing gave him a pension of 1,200 francs to study at Paris. He entered the Paris Conservatory in 1881, and took violin lessons of Massart and harmony with Hector Pessard. He was obliged to perform military service, and on his return to Paris he became a pupil of Massenet. He took the *prix de Rome* in 1887 with his cantata "Didon," performed October 29, 1887, at the Salle de l'Institut.

*Prix de Rome* in 1887, and his first genuine success was his opera "Louise," produced after long delay and bitter struggles in 1900. It was Ernest Legouvé who sang in his libretto, "L'Amour Africain" (music by Paladilhe, Opéra-Comique, Paris, May 8, 1875), the misfortunes of these crowned musicians:—

Oyez les tristes contretemps  
D'un mélancolique jeune homme,  
D'un jeune homme de soixante ans,  
Que l'on appelle un prix de Rome.

Listen to the wretched plight  
Of a melancholy man,  
A young man of sixty years,  
Whom they call "un prix de Rome."

Charpentier sent from the Villa Medici as the fruits of his work this suite of "Impressions"; also a symphony-drama, "La Vie du Poète," in four movements, for orchestra, chorus, solo voices, and he wrote the text as well as the music of this extraordinary work, which was first performed at the Paris Conservatory, May 18, 1892. In the last movement Charpentier introduced "all the noises and echoes of a Montmartre festival, with its low dancing-rooms, its drunken cornets, its hideous din of rattles, the wild laughter of bands of revellers, and the cries of hysterical women."\*

\* "La Vie du Poète" was performed for the first time in America at Boston on April 4, 1905, by the Cecilia Society, B. J. Lang, conductor. The solo singers were Miss Isabelle Bouton and Edward Barrow.

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Charpentier's next composition was a strange set of songs, "Impressions fausses," performed at a Colonne concert, March 3, 1895. The composer was inspired by two of Paul Verlaine's poems, "La Veillée rouge" and "La Ronde des Compagnons." The music, described as anarchistic, met with lively opposition, which was met in turn by warm eulogies of the mastery in workmanship. In "La Ronde des Compagnons" Charpentier interpolated as a gloss on Verlaine's poetry, for the chorus of prisoners, verses of the "Marseillaise" and cries of "Hum, Vaillant, Sh!" "Hum, Henri, Sh!" "Hum, Ravachol, Sh!" As Gustave Robert wrote, the poetry of Verlaine, charming by the gentle irony of its melancholy, was turned into a sort of declamatory hymn of anarchists. "Not that I blame Charpentier for having socialistic, anarchistic, or any other theories he may choose to entertain, but I wish that he would expose them on a more opportune occasion." The solo singers were Taskin and Cheyrat.

Still more extraordinary were the "Trois Poèmes chantés,"—"Chanson du Chemin" (Camille Maclair), "Jet' d'Eau" (Baudelaire), and the third, which was heard with frenetic applause and fierce hissing, "Les Chevaux de Bois" (Verlaine). They were sung by Auguez, Claeys, Galand, and a chorus at a Colonne concert, November 24, 1895.

The "Sérénade à Watteau" (poetry by Verlaine) was first performed at Charpentier's own house before a circle of friends. It is written for tenor solo, six female voices, string quartet, mandolines, two harps, two flutes, a Mustel organ, and a tambourine. It was performed November 8, 1896, the day of the inauguration of the monument to Watteau in the garden of the Luxembourg. The singers were Charlotte Wyls and Mauguère. The piece was performed for the first time in concert at Colonne, November 29, 1896. "R. D. C." wrote in the *Guide Musical*, "The melodic accent is lacking in both accuracy and freedom." The success of the Sérénade was indisputable. The Academic Palms were offered to Charpentier, who refused the honor. "First play my music," he answered, and thus referred to scores which were ready, but at which no manager would look.

Montmartre is as dear to Charpentier as the camel was to Félicien David. In 1898, when, by the way, he applied for the management of

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the proposed Théâtre-Lyrique, he saw the performance of his "Couronnement de la Muse," which, written the year before for a Montmartre festival, was finally produced at the Grand Theatre, Lille, June 5, when Blanche Dassonville was crowned as the Muse. Duffaut, a tenor from the Opéra, Paris, represented the Poet, and Blanche Mante represented Beauty. Charpentier's idea was that each year and in each town a Muse should be chosen from work-girls and crowned solemnly. The piece was announced for the 14th of July, that year, the national fête at Paris, but it was postponed on account of the rain, and it was performed in the Place de l'Hôtel de Ville, July 24. In this piece, made for the open air, Charpentier gave full vent to his socialistic ideas. Street cries of Paris were used as leading themes. After an overture there was a Ballet of Pleasure.

"In the midst of the dancing appeared Beauty, personified by Mlle. Mante, of the Opéra, who expressed in pantomime her desire to give eternal form to the efforts of Humanity. She was followed by a group of poets, who assured the Muse that they found her very charming (all this in pantomime, of course). Beauty thereupon crowned the Muse with white roses; and then Suffering, dressed as a Pierrot, made his appearance, this rôle being filled by that admirable pantomimic artist, M. Sévérin. He expressed, first of all, the eternity and the consequent hopelessness of Suffering, appealing to Heaven, then to the pity of man, whose egoism he denounces and then revolts against, dreaming of a possible revenge, amid the clamors for justice which burst from the throats of others like himself, though the triumphant march of victims toward the ultimate attainment of happiness still continues. But his hopes of a millennium are chimerical. Suffering can only cease with the human race. A choir, however, announces the arrival of the Muse of

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Happiness, who clasps the enchanted Pierrot by the hand, and Suffering sinks at her feet in adoration. The next scene was extremely pretty. It had been arranged by the well-known artist, Roedel, and consisted chiefly of a sort of allegorical procession in honor of Michelét. Behind Michelet's bust figured History and Poetry,—two young ladies. In front of the bust were a young man and a young woman representing Youth and dressed in the fashion of 1830. They turned over the leaves of a vast book, the history of France, and, as each leaf was turned, persons dressed in costumes of the period passed by in procession, and finally grouped themselves at the back of the stage. The delegations of workmen, schoolmasters, students, freemasons, and choral societies then paced before them. This was the conclusion."

But this was not the first time that street cries were used as themes in set composition. There is the vocal piece, "*Les Cris de Paris*," by Clément Jannequin of the sixteenth century. Some say that a "*Ballet des Cris de Paris*" was danced in the reign of Louis XIV., and that the Grand Monarch himself took part in it; but the score has not been found. Adolphe Adam introduced the "moan of labor"—"*Ohé! Ohé!*"—used by the boatmen of the Seine (No. 5 of eight male choruses, "*Les Métiers*"). Félicien David took one of his most popular themes from a strolling cheese-monger. Halévy composed "*Quand paraîtra la pâle aurore*" after hearing the cry "*Belles bottes d'asperges*." In 1857 Georges Kastner published his "*Cris de Paris: Symphonie humoristique*," an elaborate score of 171 pages, as a supplement to his incredibly learned and curious essay, "*Les Voix de Paris*."

Charpentier achieved fame and fortune—he had been miserably poor—by his "*Louise*," a musical romance in four acts, produced at the Opéra-Comique, Paris, February 2, 1900. The story, written by him, is of a working-girl of Montmartre, over whom the city of Paris casts a mighty spell. She leaves her home to live with Julien, a painter. Remorseful, she returns and is forgiven; but the routine of a simple household bores her. The city, seen from Montmartre, calls her to it. Julien reappears, and she goes with him; and her father, broken-hearted, curses Paris, which has robbed him of his child. Miss Rioton created

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the part of Louise. The other chief singers were Maréchal, Julien; Fugère, Le Père; Mme. Deschamp Jehin, La Mère; Miss Tiphaine, Irma.\*

Two collections of songs for voice and pianoforte by Charpentier have been published,—“Poèmes Chantés,” † “Les Fleurs du Mal.”

“Julien,” a lyric poem, was produced at the Opéra-Comique, Paris, on June 4, 1913. Julien, Rousselière; L’Hiérophante, Le Paysan, Le Mage, Boulogne; Louise, La Beauté, La Jeune Fille, L’Aïeule, La Fille, Marguerite Carré. Albert Wolff conducted. The opera was produced at the Metropolitan Opera House, New York, February 26, 1914. Julien, Caruso; L’Hiérophante, Le Paysan, Le Mage, Dinh Gilly; Louise *et al.*, Geraldine Farrar. The opera is largely a rehash of “Vie du Poète.”

It is said that Charpentier has worked on a triptych for the stage: “L’Amour au faubourg”; “Commediante”; “Tragediante”—a folk epic; also “Munich: Symphonie sentimentale.”

His second orchestral suite (1894-97) was burned by a fire in the rue Saint-Luc; his “Chant d’Apothéose,” with dances in the ancient manner, written for the centenary of Victor Hugo (1902) has not been published.

He has written for voice and orchestra: “A Mules” (1893), transcription for baritone and small female chorus of No. 3, in “Impressions d’Italie”; “Parfum exotique,” for tenor or soprano and little female chorus (1893); “La Chanson du Chemin,” duet for tenor and baritone and little female chorus (1893); “Les Chevaux de bois” (1893); “Allégorie,” for soprano or tenor and little female chorus (1894). The volume is entitled, as the volume of eight songs, “Poèmes Chantés.” “Impressions fausses” (1895) includes “La Veillée Rouge,” symphonic variations for baritone and male chorus; “La Ronde des Compagnons,” for baritone and male chorus. “Sérénade à Watteau” (1896).

Charpentier founded the “Conservatoire populaire de Mimi Pinson,” it first to provide working-girls of Paris with theatre tickets; in 1902 he established free classes in music and in classic dancing; for he looked onward to a true “Théâtre du Peuple.”

\* The opera was produced in Boston by Mr. Oscar Hammerstein’s Manhattan House Company at the Boston Theatre on April 5, 1909, when Mr. Cleofonte Campanini conducted and the chief singers were Mmes. Jarden, Doria, Zeppilli, and Messrs. Dalmores and Gilibert. It was brought out at the Boston Opera House, December 18, 1912, when Mr. Caplet conducted and the chief singers were Mmes. Edvina, Gay, and Barnes, and Messrs. Clément and Marcoux. Other performances at the Boston Opera House, December 22, January 1, 1913 (Mr. Zenatello as Julien), January 11 (Mr. Zenatello as Julien), February 22 (Miss Garden as Louise, Mr. Lafitte as Julien); 1914, January 14 (Mme. d’Alvarez, La Mère; Mr. Dalmores, Julien); January 24 (Mr. Lafitte, Julien); January 30 (Mr. Ludikar, Le Père); March 23 (Mmes. Beriza and Gay; Messrs. Lafitte and Marcoux).

† “La Cloche fêlée” from these “Poèmes” was sung by Edmond Clément at his recital in Boston on January 9, 1913.

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FRIDAY AFTERNOON, APRIL 12, at 2.30 o'clock

SATURDAY EVENING, APRIL 13, at 8.00 o'clock

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Dittersdorf . . . . . Symphony in C

Chopin . . . . . Concerto in F minor, No. 2, for Piano and Orchestra

---

Grieg . . . . . Suite for Strings, "From Holberg's Time"

Smetana . . . . . Symphonic Poem, "The Moldau"

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Och flickan hon gar i dansen

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**AT 2.30 O'CLOCK**

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## Twenty-first Programme

FRIDAY AFTERNOON, APRIL 12, at 2.30 o'clock

SATURDAY EVENING, APRIL 13, at 8 o'clock

Dittersdorf . . . . . Symphony in C major  
(Arranged by Hermann Kretzschmar)

- I. Allegro molto.
- II. Larghetto.
- III. } Menuetto I. Vivace.
- } Menuetto II. Tranquillo.
- IV. Finale: Prestissimo.

Chopin . . . . . Concerto No. 2, F minor, for Pianoforte  
and Orchestra, Op. 21

- I. Maestoso.
- II. Larghetto.
- III. Allegro vivace.

Grieg . . . . . "Aus Holberg Zeit" ("From Holberg's Time"),  
Suite in the Old Style for String Orchestra

- I. Prelude: Allegro vivace.
- II. Sarabande: Andante.
- III. Gavotte: Allegretto.
- IV. Air: Andante religioso.
- V. Rigaudon: Allegro con brio.

Smetana . . . . . Symphonic Poem, "Vltava" ("The Moldau")  
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This symphony, arranged by Hermann Kretzschmar for the Academic Orchestral Concerts in Leipsic, was performed in Boston for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 16, 1897. The programme included also Liszt's Pianoforte Concerto No. 1 (Adele aus der Ohe, pianist), Mozart's Overture to "Don Giovanni," and Beethoven's Fourth Symphony.

On the fly-leaf of the score is this preface\* :—

Dittersdorf, whose string quartets are played once more nowadays, occupied a prominent position also as a symphonist toward the end of the eighteenth century, a position based on the intrinsic value of his compositions. The present symphony is one of his last. It appeared about 1788 as one of a collection of six, which collection was widely spread over Germany in Mss., and is even to-day found in several libraries.

The additions by the editor consist of expression marks and, in the Larghetto, of filling-out to replace the cembalo part; they are indicated as such in the score.

HERMANN KRETZSCHMAR.

LEIPZIG, December, 1895.

The symphony is scored for two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. *Allegro molto*, C major, 3-4. The movement begins at once with its first theme in the full orchestra. The development consists chiefly of passage-work, with the use of a figure that constantly recurs. There is a quieter, subsidiary theme in G major. The short second theme

\*The translation of this preface was made by William Foster Apthorp.

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is in G major. The middle part hardly has the importance of a free fantasia. The recapitulation section is practically a reproduction of the first, but the subsidiary and the second themes are in the tonic. There is no coda.

II. Larghetto, F major, 2-4. There is a set of figural variations on a simple theme. The movement is enchainé with the next one.

III. Menuetto I. Vivace, C major, 3-4. Menuetto II. Tranquillo, C major, 3-4. The movement is a simple minuet with trio. After the repetition of the minuet there is a short coda which enchains it with the Finale.

IV. Finale, Prestissimo, C major, 2-2. The movement is a well-developed fugue—one that Fétis would classify as "irregular." A return of the minuet with trio serves as a coda.

\* \* \*

Karl Ditters studied the violin at an early age with König and Ziegler. Under the latter he played in the orchestras at the Stephanskirche and the Schottenkirche. Ziegler recommended him to the Master-General of the Ordinance, the Prince Josef von Hildburghausen, who looked carefully after the boy's education. Ditters studied composition with Josef Bonno (1710-88), the Court composer, and the violin with Trani. He heard Vittoria Tesi sing at the Prince's concerts, and became acquainted with Gluck and Haydn. The Prince saw to it that he was skilled in languages, fencing, dancing, and riding. In 1761 the Prince assumed the regency of Hildburghausen, and disbanded his orchestra, but he found a place for Ditters in the Court orchestra of Vienna. When Gluck was called to Italy in 1762 to write an opera for Bologna, he was accompanied by Ditters, and the singer Signora Chiara-Marini. Gluck introduced him as his pupil, for it was agreed that he should not be known as a concertmaster until they had heard the best violinists in Bologna. After Lucchini and Spagnoletti had played, Gluck said to him, "You have nothing to fear even from these wizards." On their return to Vienna, Ditters competed with the famous Antonio Lolli and outdid him. In 1764 he went with Gluck, Gaetano Guadagni, the male contralto, and twenty members of the Court orchestra to Frankfort-on-the-Main, where the Archduke Joseph was crowned King of the Romans on April 3. There he played at Court and outshone all his rivals. In 1765 he was appointed Michael Haydn's successor as Kapellmeister to the Bishop of Grosswardein in Hungary. He set himself to composing a great amount of orchestral and chamber music, also some oratorios and violin concertos. His first oratorio was "Isacco figura del Redentore." The Bishop, rebuked by the Empress for his loose living, disbanded his orchestra in 1769. Count Schafgotsch, Prince Bishop of Breslau, invited Ditters to his estate at Johannisberg, where he was director of the house music. Here, too, he was industrious in composition. He hunted, fished, was advanced in various ways, received the Papal order of the Sprone d' Oro, was made in 1773 chief prefect of Freiwaldau, and was finally ennobled, Ditters von Dittersdorf. When Gassmann died at Vienna in 1774 the Emperor offered Dittersdorf the position of Court Director, but he remained with the Bishop, preferring to write operas for the little theatre which he had established. In 1779 the Bishop's orchestra, disbanded during the war, was reorganized. About 1790 Dittersdorf was obliged to stay some time at Freiwaldau to perform his official

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duties. While he was there enemies slandered him to the Bishop, and although he nursed him, on the Bishop's death he was dismissed in 1795 with 500 gulden. Count von Stillfried invited him to his house at Rothlhotta. His health had been injured by excesses; he was wholly dependent on the Count, but he kept on composing operas, symphonies, and pianoforte pieces without finding a publisher. About to die, he dictated his uncommonly interesting autobiography to his son, completing it two days before his death. This volume, edited by Spazier, was published in 1801. It has been reprinted. Dittersdorf married Miss Nicolini, a distinguished Viennese singer, about 1773-74.

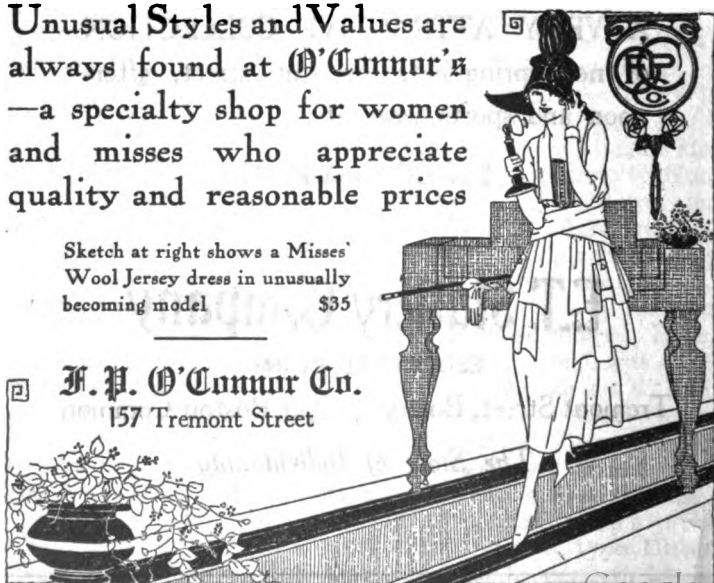
Gerber and Fétis give the long catalogue of Dittersdorf's compositions. It includes three oratorios, a motet and a mass, cantatas, etc. There are twenty-eight operas, of which "Der Doktor und Apotheker" (Vienna, 1786) was a great favorite. It may still be performed in Germany. Stephen Storace produced a musical farce "The Doctor and the Apothecary" at Drury Lane, October 25, 1788, adapting portions of Dittersdorf's opera. The opera "with the music selected by Storace, the orchestra accompaniments composed by Mr. Bergman," was performed at Charleston, S.C., on April 26, 1796, and at Norfolk, Va., September 12, 1796 ("for the benefit of Mrs. Graupner, assisted in some incidental numbers by her husband, Gottlieb").\* Among Dittersdorf's orchestral works are a concerto for eleven instruments with orchestra, thirty-five symphonies, among them twelve on subjects from Ovid's "Metamorphoses,"—some say there were fifteen of these,—six "new symphonies left in the hands of his family, a concertino for wind instruments and strings, twelve concertos for violin,

\* Mrs. Catherine Graupner, formerly Mrs. Hellyer, sang in English opera at Salem, Mass., in 1797-99. It is said that she died in 1821. Gottlieb Graupner, oboist, born about 1740, played under Haydn in London in 1788. Coming to Prince Edward Island he arrived in Charleston, S.C., in 1795 and married there. In 1797 he came to Boston as oboist in the Federal Street Theatre orchestra. He taught the oboe, flute, violin, and other instruments.

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two Notturmi. He also wrote six string quartets, twelve sonatas for pianoforte (four hands), other sonatas for pianoforte transcribed from symphonies, quartets, and trios, seventy-two preludes, also songs, romances with variations.

The symphonies suggested by Ovid's poems are interesting examples of early programme music. A clergyman at Breslau, Johann Timotheus Hermes, a friend of Dittersdorf, wrote in French an analysis of them (1786), which is said to have been issued with the first-published part of the symphonies. A translation into German by Georg Thouret was published in 1899, in which year the first six of the symphonies, edited by Josef Liebeskind, were published. The subjects are "The Four Ages of the World," "The Fall of Phaëthon," "The Transformation of Actæon into a Stag," "The Rescue of Andromeda," "The Lycian Peasants," "The turning into stone of Phineus and his friends." The subjects of the six that are lost are as follows: "Jason carries off the Golden Fleece," "The Siege of Megara," "Hercules is translated to Olympus among the Gods," "Orpheus and Eurydice," "Midas as Judge between Pan and Apollo," "Ajax and Ulysses contend for the armor of Achilles."

These symphonies have the structure, the classical form of the Haydn-Mozart period. They consist of four movements or divisions; each has one movement in first-movement sonata form, but this movement is not always the first division. Take "The Transformation of Actæon," for example. In the first, Actæon and his companions wander about in lonely places; Diana bathes in the second; in the third, Actæon enters the grove where she is bathing; the Finale represents Actæon hunted by his own dogs. Niecks says of these sym-

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phonies: "There is a great deal of tone-painting, and really excellent tone-painting, but extremely little of what is popularly so-called, namely, imitation of sounds in nature. The objects of the composer's painting are moods and feelings, and scenes and actions in their brightness or darkness, their rest or movement, their swiftness or slowness, their precipitance or reluctance, their vigor or languor, their roughness or smoothness, etc., etc. . . . The style of the symphonies is that of a facile, but not of a careless or insipid writer. Dittersdorf had not the powerful genius of a Haydn, a Mozart, or a Beethoven, but the freshness and abundance of his ideas and his dexterous handling of the form, prove that he was more than a mere man of talent; that, in fact, he too was a genius, only much less exalted than the three sublimities. What is especially noteworthy about his programme music is the entire absence of straining after effects, although piquant, touching, and powerful effects are not wanting; and, further, that, however descriptive the music is, it never ceases to be good music from the absolute point of view. . . . Some of Dittersdorf's works, as indeed also those of many forgotten composers, are worthy of a revival. We really stand sorely in need of simple, joyous, and wholesome music."

Niecks also mentions a *Divertimento*, a suite of pieces, "*Il Combattimento dell' umane Passione*," which bear titles, as "*Il Superbo*," "*L' Umile*," etc.

Two or three of the Ovid symphonies have been played in moderately-sized halls by small orchestras at concerts of ancient music in Europe. We are under the impression that one at least has been performed in New York at Mr. Sam Franko's concerts.

Overtures by Dittersdorf were played in the United States late in the eighteenth century, at Baltimore in 1791, at Philadelphia in 1792, at New York in 1789 and 1798. In the Chapel Church, Boston, in a "Spiritual concert for the benefit of those who have known better days," an overture by "Carlo Ditter" was performed on January 16, 1787.

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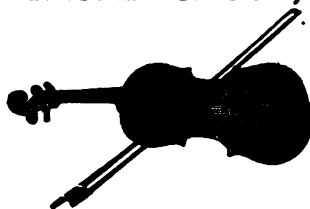
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OP. 21 . . . . . FRÉDÉRIC CHOPIN**

(Born at Zelazowa-Wola, near Warsaw, February 22, 1810\*; died at Paris, October 17, 1849.)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio† of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska.

\* This is the date given by Riemann's *Musik-Lexikon* (1909), and the one observed at the centenary in Poland. Niecks, Huneker, and Grove's Dictionary (Revised Edition) prefer March 1, 1809. Élie Poiret in his excellent biography of Chopin (Paris, s. d., Henri Laurens' Series "Les Musiciens Célèbres") gives February 22, 1810.

† "The slow movements of Chopin's concertos are marked *Larghetto*. The composer uses here the word *Adagio* generally,—i. e., in the sense of slow movement generally."—NIECKS.

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Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830. She said that her voice was beautiful, but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion. Some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterwards became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836-37 Chopin met George Sand.

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Chopin wrote, October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed until November 14.

The concerto was first played at the first concert given by Chopin in Warsaw, March 17, 1830. The programme was as follows:—

#### PART I.

1. Overture to the Opera, "Leszek Bialy," by Elsner.\*
2. Allegro from the Concerto in F minor, composed and played by F. Chopin.
3. Divertissement for the French Horn, composed and played by Görner.†
4. Adagio and Rondo from the Concerto in F minor, composed and played by Chopin.

#### PART II.

1. Overture to the Opera, "Cecylja Piaseczynska," by Kurpinski.‡
2. Variations by Paër, sung by Madame Meier.
3. Potpourri on National Airs, composed and played by Chopin.

Neither a box nor a reserved seat was to be had three days before the concert, but Chopin was not satisfied with the artistic result. He wrote: "The first Allegro of the F minor Concerto (not intelligible to all) received, indeed, the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The Adagio and Rondo produced a very great effect. After these the applause and the 'Bravos' came really from the heart; but the Potpourri on Polish airs missed its object entirely. There was, indeed, some applause, but

\* Joseph Xavier Elsner, born at Grottkau in 1769, died at Warsaw in 1854. He studied medicine, turned violinist, was an opera conductor at Lemberg and then at Warsaw, where he established an organ school in 1815 or 1816, which grew into the Warsaw Conservatory (1812) with him as director. By some he is named the creator of Polish opera. He wrote nineteen or more operas, several ballets, symphonies, cantatas, church music. The opera, "Leszek Bialy" ("Lenko, the White"), was produced at Warsaw in 1809. (See Sowinski's "Les Musiciens Polonais" (Paris, 1857) for a long account of Elsner.)

† C. Görner, horn player and composer, went to Berlin in 1835, and died there in 1847.

‡ Karl Kasimir Kurpinski, born at Luschwitz in 1785, died at Warsaw in 1857. He served as conductor under Elsner and succeeded him. He wrote nearly thirty operas for the Warsaw Opera House, a symphony, a Te Deum and other church music, piano pieces, etc. "Cecylja Piaseczynska," produced about 1850, was his last grand opera. (See Sowinski's "Les Musiciens Polonais.")

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evidently only to show the player that the audience had not been bored."

Some in the pit said Chopin did not play loud enough. He was advised by a critic, who praised him, to show more energy and power. For his next concert he used a Vienna piano instead of his own Warsaw one, for Elsner had attributed a certain weakness of tone to the instrument. Kurpinski and other musicians appreciated the work. Édouard Wolff told Frederick Niecks, Chopin's biographer, that they had no idea in Warsaw of the real greatness of Chopin. "How could they?" asks Niecks. "He was too original to be at once fully understood. There are people who imagine that the difficulties of Chopin's music arise from its Polish national characteristics, and that to the Poles themselves it is as easy as their mother-tongue; this, however, is a mistake. In fact, other countries had to teach Poland what is due to Chopin. That the aristocracy of Paris, Polish and native, did not comprehend the whole Chopin, although it may have appreciated and admired his sweetness, elegance, and exquisiteness, has been remarked by Liszt, an eye and ear witness and an excellent judge. . . . Chopin, imbued as he was with the national spirit, did nevertheless not manifest it in a popularly intelligible form, for in passing through his mind it underwent a process of idealisation and individualisation. It has been repeatedly said that the national predominates over the universal in Chopin's music; it is a still less disputable truth that the individual predominates therein over the national."

Chopin played the concerto at his second concert, which was given a few days after the first. The audience was still larger, and this time it was satisfied. The Adagio found special favor. Kurpinski regretted that Chopin did not use the Viennese instrument at the first concert, but Chopin confessed that he would have preferred his own piano. One of the newspaper critics advised him to hear Rossini, but not to imitate him. Chopin netted from the two concerts about \$725, but he declared that money was no object.

The orchestral accompaniment of this concerto has been rescored by Carl Klindworth and Richard Burmeister. The latter added a cadenza to the first movement, to supply the lack of a coda. Klindworth made

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his arrangement of the concerto at London in 1867-68, and published it ten years later at Moscow. In his preface are these words: "The principal pianoforte part has, notwithstanding the entire remodelling of the score, been retained almost unchanged. Only in some passages, which the orchestra, in consequence of a richer instrumentation, accompanies with greater fullness, the pianoforte part had, on that account, to be made more effective by an increase of brilliance. By these divergencies from the original, from the so perfect and beautifully 'effectuating' (*effectuirenden*) pianoforte style of Chopin, either the unnecessary doubling of the melody already pregnantly represented by the orchestra was avoided, or—in keeping with the now fuller harmonic support of the accompaniment—some figurations of the solo instrument received a more brilliant form." There are some that protest against all such tinkering.

The concerto is dedicated to Mme. the Countess Delphine Potocka. She was one of the three daughters of Count Komar. She and her sister, the Princess de Beauvau-Craon, made Paris their home, where they entertained sumptuously. They were beautiful and singularly accomplished. The Countess Delphine, a soprano, was celebrated for her singing, and she often gave concerts at her house in Paris with the famous Italians of the time. Kwiatkowski said of her that she took as much trouble and pride in giving choice musical entertainments as others in giving fine dinners. She was at Nice when she heard of Chopin's fatal sickness, and she went at once to Paris. When her coming was announced, Chopin exclaimed: "Therefore, then, has God delayed so long to call me to Him; He wished to vouchsafe me yet the pleasure of seeing you." He begged that he might hear once more the voice he so dearly loved, and she sang by his bed. There is a dispute as to what she sang,—Stradella's Hymn to the Virgin, a Psalm by Marcello, or an air by Pergolesi; and Franchomme was sure that it was an air from "Beatrice di Tenda," by Bellini, of whose music Chopin was fond. It seems from a passage in Mr. Huneke's "Chopin" that the picture of the Countess Potocka in the Berlin gallery is not that of the Countess Delphine.

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The Concerto in F minor has been played in Boston at concerts of the Boston Symphony Orchestra by Miss Adèle Margulies, March 3, 1883; Mme. Madeline Schiller, November 24, 1883; Miss Amy Marcy Cheney (Mrs. Beach), March 28, 1885; Mme. Fanny Bloomfield (Mrs. Bloomfield-Zeisler), February 26, 1887; Vladimir de Pachmann, February 21, 1891; Mrs. H. H. A. Beach, January 23, 1892; Miss Antoinette Szumowska (Mme. Szumowska), April 6, 1895; Richard Burmeister (orchestration, and cadenza for first movement, by Burmeister), March 20, 1897; Mr. de Pachmann, October 29, 1904; Mr. Paderewski, April 22, 1905; Carlo Buonamici, November 19, 1910; Josef Hofmann, January 6, 1912.

\* \* \*

Mr. Poirée thus criticised the two concertos: "The two concertos in F minor and in E minor which Chopin willingly played as a whole or a movement at a time—and the latter was more after his habit—owed perhaps their chief success to his interpretation which later his pupils strove to imitate. The composer worked a long time on them. They reveal an effort, sometimes successful, to rise to a higher and nobler art than that of the virtuoso pure and simple; but the symphonic structure is still weak, and the orchestral sonorities are undistinguished, dry. The poverty of this instrumentation inspired two musicians, Klindworth and Tausig, with the singular idea of re-orchestrating the concertos while they respected the piano-text as far as possible. Klindworth arranged the concerto in F minor, Tausig the one in E minor—a pious intention and a thankless task that remain futile.

"If Chopin's concertos still have a didactic interest, they have not been played in public for a long time any more than the virtuoso music of the last century." (This was written in Paris about 1906.) "Such compositions seldom survive their epoch. Modern tendencies go further and further in the opposite direction: the only virtuosity admitted by them is that which, as in Wagner's orchestra, co-operates with the musical idea and contributes to the fulness of its expression."

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(Born at Bergen, Norway, June 15, 1843; died there September 4, 1907.)

Ludwig von Holberg was born at Bergen, Norway, in 1684. He died in 1754. Through his own exertions he rose from obscurity. After travelling over Europe, supporting himself the while, he returned to Copenhagen, where he was appointed assessor of the Consistory Court. He became famous through his literary works. The father of modern Danish-Norwegian literature, he has been called the Molière of the North.\* His works consist of some comedies, a history of Denmark, two volumes of Moral Thoughts, the Danish Spectator, and a satirical romance after the manner of Gulliver's Travels. Economical, he gained a handsome fortune by his literary works. He was a prominent benefactor of the University of Zealand. At one time he gave 16,000 crowns to portion a number of Danish young women.

The suite "From Holberg's Time" was composed originally for the pianoforte. Grieg orchestrated the suite for strings for the two hundredth celebration of Holberg's birthday, 1884. Gade contributed an orchestral suite "Holbergiana." Grieg, quoted by Mr. Henry T. Finck in his entertaining Life of the Composer, alluded to his suite as "a peruke piece." He also composed a Holberg cantata for male voices *a cappella*. "In a letter to J. Röntgen he gives an amusing account of how he expected to conduct this piece in the open air under an umbrella, amid snow, hail, and storm. He anticipated catching a fatal

\* A. E. Keston has remarked that Holberg's "purposes and aims were of much deeper import than can be ascribed to the brilliant and satiric-comedy writer of France."

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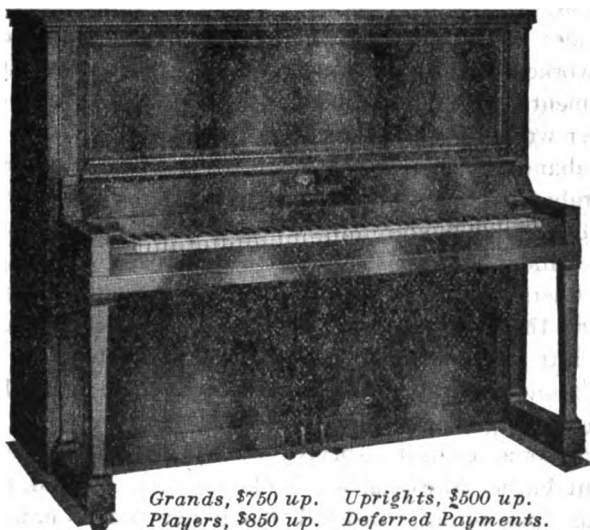
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gold, but adds, 'Well, that's one way of dying for one's country.' He subsequently destroyed this cantata."\*

The Holberg suite was played in Boston for the first time at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, April 13, 1889. The programme was: Beethoven, Overture, "Dedication of the House"; MacDowell, Concerto No. 2 for pianoforte, first performance (E. A. MacDowell, pianist); Grieg, "From Holberg's Time"; Haydn, Symphony No. 9 (B. & H.). The suite was played by the Wilhelmj Club (string orchestra), Washington, D.C., in the season of 1887-88.

I. Prelude: Allegro vivace, G major, 4-4. A short theme, or rather figure, is worked against a strongly marked and persistent rhythmic accompaniment. The development is free, not unlike that of preludes by the older writers for the clavecin.

II. Sarabande: Andante, G major, 3-4. The Sarabande, Sarabanda, Zarabanda, was a dance that appeared for the first time, it is said, about 1588, at Seville. According to some the name was taken from Sara Candar, a Spanish woman who was the first to dance it in France. Others say it was derived from the Spanish word *sarao*, a ball; others, that it came from the Saracens. If it be true that the dance was introduced into Portugal in 1586, the date of its appearance at Seville is undoubtedly erroneous. Indeed, there is much confusion concerning the origin. The dance itself has been traced to the twelfth century, and some see in it a survival of that naughty dance, the Greek cordax; but Father Mariana, who looked at it skew-eyed, and characterized it as "pestiferous," insisted that it received its name at Seville from "a devil in the form of a woman." Some remind us that "Zarabanda" also means "noise." The dance was for a long time exceed-

\*"Grieg and His Music," by Henry T. Finck (New York, 1909), p. 188.

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ingly popular in Spain and beyond the Pyrenees. At first it was usually danced by women to the guitar. "Sometimes flutes and harps sustained the notes of the guitar and accompanied the song and dance. Dancers sometimes performed the Saraband, accompanying themselves with guitar and voice." The dance was in favor at the courts of France and England. Kings, dukes, and princesses delighted in it.

An Italian named Francisco composed the air of one of the most celebrated sarabandes. The Chevalier de Grammont wrote of it: "It either charmed or annoyed every one, for all the guitarists of the Court began to learn it, and God only knows the universal twanging that followed." Ninon de l'Enclos was famous for her performance of the dance. The malicious Tallemant des Reaux said in explanation: "For she never had much beauty; but she was always exceedingly graceful." Vauquelin des Yveteaux, a fine old gentleman of eighty years, wished to die to the tune of a sarabande, "so that his soul might pass away sweetly." There is a story in Hawkins's "History of Music" that shows the popularity of the dance in England: "'I remember,' said an old beau of the last age, speaking of his mother as one of the most accomplished women of her time, 'that when Hamet ben Hadji, the Morocco Ambassador, was in England, my mother danced a sarabande before him with a pair of castanets in each hand, and that his Excellency was so delighted with her performance that, as soon as she had done, he ran to her, took her in his arms, and kissed her, protesting that she had half persuaded him that he was in his own country.'"

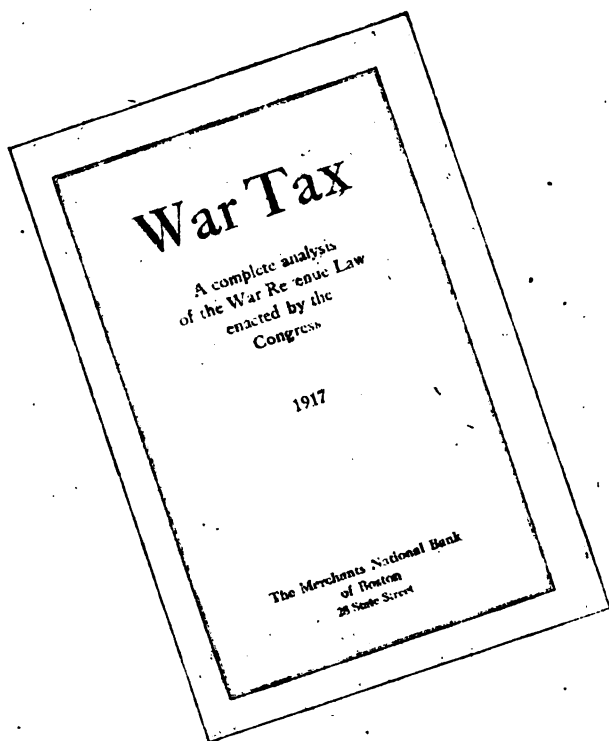
The popularity died out after the seventeenth century, but the sarabande was still danced in certain old French operas, and in 1881 Miss Laura Fonta revived it at a private ball in Paris with great success for the moment. The word itself has passed into popular allusion and slang. The Spaniards liken things of little importance to the couplets of the sarabande: "No importar las copias de la Zarabanda"; and with Regnard "to dance the sarabande of five steps" is, like "to play the oboe," a euphemism for "to be hanged." The dance was generally

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in 3-4, but it is often found in 3-2 in instrumental music. It was generally a slow and stately dance, although Thomas Mace wrote in 1676: "The Serabands of the shortest triple time, and more toyish and light than the Corantoes." Mattheson found it awakened awe in the soul. He admitted that in the dance itself there was a certain cheerfulness, yet there were no running notes, because "die grandezza" could not brook them, but stiffly preferred seriousness to be maintained. The tune usually began on the third beat and ended on the first.

III. Gavotte: Allegretto, G major: musette in C major.

Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Cellier informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition

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of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck \* and Grétry † became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented in Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertiault described the gavotte as the "skilful and charming off-spring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tablature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte as a lively, elastic, sharply defined dance, which has no successor, no representative, in the modern dance-art.

There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime, "Les Petits Riens," with music written by Mozart in Paris, which was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a *Gavotte joyeuse*, allegro vivo, 2-4; a *Gavotte gracieuse*, andante non troppo, 6-8; a *Gavotte sentimentale*,

\* In "Iphigénie in Aulis" (1774).

† The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.



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andante, 4-4; in each instance the gavotte begins on an off-beat. As a rule, the gavotte was in 4-4 or 2-2.

Late instances of the use of the gavotte in orchestral music are Edward Elgar's "Contrasts—the Gavotte A.D. 1700 and 1900" (published in 1899) and Georg Schumann's "In Carnival Time"—second movement—(produced in 1899).

"Musette" in French is a diminutive of the Old French "muse," meaning "song." It was the name given to an instrument of the bagpipe family, consisting of two pipes or reeds and a drone; it was supplied with wind from a leathern reservoir. It was the name given to a small oboe without keys.

The term is also applied to an air of moderato tempo and simple character, such as might come from the instrument itself. This air has generally a pedal bass, which answers to the drone. Pastoral dances, also called musettes, were arranged to these airs, and they were popular in the time of Louis XIV. and Louis XV. Excellent examples of musettes are to be found in operas by Dalayrac, Destouches, and in the English suites by Bach.

The musette, the dance, originated, it is said, in the mountains of Clermont-Ferrand, and it took its name from the instrument which was played for it. The dance was a sort of bourrée of Auvergne, and it is still danced in Paris by coal-men and water carriers on Sundays in wine-shops. One of these dance and wine shops, in the Place Maubert, displayed the sign Bal-Musette until 1891, when the building was torn down to make way for the extension of a street. The musette is danced in Paris with the utmost decorum; the dancers take pleasure in footing it to the music of their own country, and they often sing the old refrain:—

Pour vien dançâ  
Vivent les Auvergnats.

They stamp vigorously and rigidly in time. The ancient musette was in two time with an organ-point at the end of each reprise, which was marked by a stamp of the foot. For the description of an earlier "Bal de la Musette" of the same general character see Delvan's "Les

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Cythères Parisiennes," pp. 48, 49 (Paris, 1864). A fresco showed huge fellow seated *sub tegmine fagi* in his shirt sleeves, capped with red fez and playing the musette. Delvau thus apostrophized the riotous but decorous dancers: "O descendants of Vercingétorix! You make noise, but not scandal. I do not love you, but I hold you in high esteem." We are far from the garlanded shepherdesses dancing to the musette to the shepherd's pipe, far from the court dames playing part of shepherdesses, far from Watteau's pictures.

In French slang "musette" means the voice; also the bag of which is attached to a horse's head; the bag in which the beasts of burden find only wind, as in the bag of the bagpipe. "Couper la musette" is the same as "to shut one up." "Jouer de la musette" is "to drink," probably because wine was once kept in skins, and those who drank from them were apparently playing the bagpipe.

IV. Air: Andante religioso, G minor, 3-4. Grieg consciously imitated the general melodic style and development found in many of the slow movements of the old masters, in that of Bach's Italian concerto for example—although here, as in the Prelude, his writing for strings is modern in fulness and richness.

V. Rigaudon?: Allegro con brio, G major, 2-2. The first part is a lively duet for solo violin and solo viola, accompanied at first only by violins and violas pizzicati. The second part, Poco meno mosso, G minor, is for the full string band. Here the four traditional string parts are not largely divided up or doubled in the octave by others, as they are in the other movements of the suite.

Rigadon. (rigaudon, rigodon, rigodoun, rigaud, and in English



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rigadoon) is a word of doubtful origin. Rousseau says in his Dictionary of music: "I have heard a dancing master say that the name of this dance came from that of its inventor, who was called 'Rigaud.'" Mistral states that this Rigaud was a dancing-master at Marseilles. The word "rigadoon" came into English literature as early as 1691. There is a verb "rigadoon." Dr. Oliver Wendell Holmes in "Elsie Venner" uses it: "The Doctor looked as if he should like to rigadoon and sashy across as well as the young one."

The noun in English, as in French, is applied to the dance and the music for the dance.

The dance came probably from Provence or Languedoc, and was danced in the time of Louis XIII. Campan in his "Dictionnaire de Danse" (Paris, 1787) says that there were two beats in the measure and the movement was gay. The step is made "in the same place, without advancing or retreating or going to one side, although the legs make different movements." First the two feet are brought together and the knees are bent alike. "You raise yourself with a leap and at the same time raise the right leg, which turns to the side, and with the knee extended you return to the first position; but you are hardly in position, when the left leg is raised, and turned to one side, without any movement of the knee. When the two feet are on the ground you bend and raise yourself with a leap. You fall on two feet, and this ends the step. You should be careful in making this step that your legs are well extended when you raise them, and when you leap, you should fall on the toes with stretched legs. Thus the step will seem lighter." In Provence and Languedoc the Provençals "instead of opening the legs toward the side, pass them in front, and cross them a little, but this step is not so graceful." See also Desrat's "Dictionnaire de la Danse" (Paris, 1895). The music is in 2-4 or 4-4 time, "and consists of three or four parts, of which the third is quite short. The number of bars is unequal; the music generally begins on the third or fourth beat of the bar."



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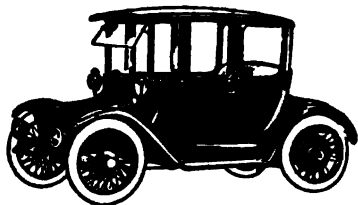
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III. **SARKA**. Composed at Prague; completed February 20, 1875. Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. **ZČESKÝCH LUHŮV A HÁJŮV** ("From Bohemia's Fields and

\* "Multava," the Latin name of the river. But as the *v* is written *v*, *MULTAVA*, the words are the same." William Ritter, in his interesting *Life of Smetana*, published at Paris by Félix Alcan, 1908.



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Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; as the Germans say, "Volkswesen" or "Tanzweisen."

V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blaník," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blaník" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blaník, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface \* is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšhrad, whereupon it vanishes in the far distance from the poet's gaze.

\* \* \*

\* The translation into English is by W. F. Apthorp.

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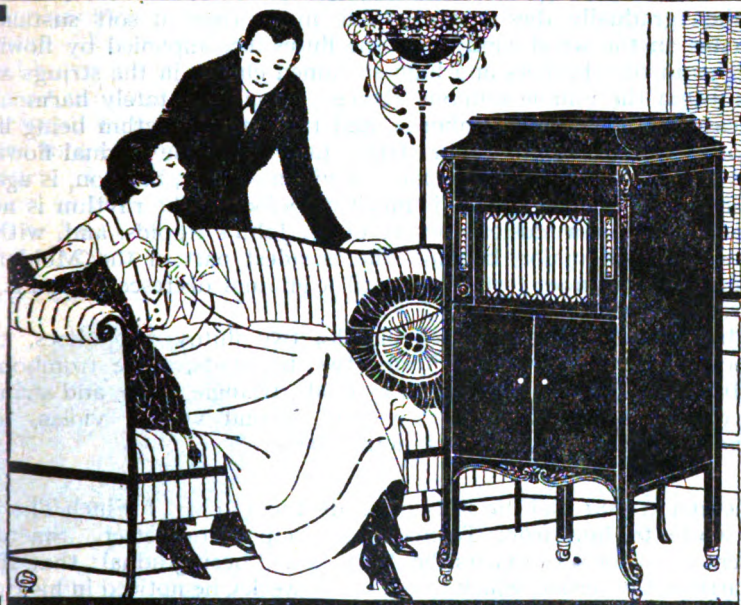
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"The Moldau" begins Allegro comodo non agitato, E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away. "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure, and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first violoncellos, second violoncellos, double-basses.

\* \*

Smetana in 1881 told the story of his deafness to Mr. J. Finch Thorne, who wrote to him from Tasmania a sympathetic letter. Smetana answered that for seven years the deafness had been gradual; that after a catarrh of the throat, which lasted many weeks, he noticed in his right ear a slight whistling, which was occasional rather than chronic; and when he had recovered from his throat trouble, and was again well, the

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whistling was more and more intense and of longer duration. Later he heard continually buzzing, whistling in the highest tones, "in the form of the A-flat major chord of the sixth in a high position." The physician whom he consulted found out that the left ear was also sympathetically affected. Smetana was obliged to exercise extraordinary care as conductor; there were days when all voices and all octaves sounded confused and false. On October 20, 1874, he lost the sense of hearing with the left ear. The day before an opera had given him such enjoyment that, after he had returned home, he improvised for an hour at the pianoforte. The next morning he was stone-deaf and until his death. The cause was unknown, and all remedies were in vain. "The loud buzzing and roaring in my head, as though I were standing under a great waterfall, remains to-day and continues day and night without interruption, louder when my mind is employed actively, weaker when I am in a calmer condition of mind. When I compose, the buzzing is noisier. I hear absolutely nothing, not even my own voice. Shrill tones, as the cry of a child or the barking of a dog, I hear very well, just as I do loud whistling, and yet I cannot determine what the noise is or whence it comes. Conversation with me is impossible. I hear my



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own pianoforte-playing only in fancy, not in reality. I cannot hear the playing of anybody else, not even the performance of a full orchestra in opera or in concert. I do not think it possible for me to improve. I have no pain in the ear, and the physicians agree that my disease is none of the familiar ear troubles, but something else, perhaps a paralysis of the nerves and the labyrinth. And so I am wholly determined to endure my sad fate in a calm and manly way as long as I live."

Deafness compelled Smetana in 1874 to give up his activity as a conductor. In order to gain money for consulting foreign specialists Smetana gave a concert in 1875, at which the symphonic poems "Vysehrad" and "Vltava," from the cycle "My Fatherland," were performed. The former, composed in 1874, bears the inscription, "In a condition of ear suffering." The second, composed also in 1874, bears the inscription, "In complete deafness." In April, 1875, he consulted physicians at Würzburg, Munich, Salzburg, Linz, Vienna; and, in hope of bettering his health, he moved to Jabkenitz, the home of his son-in-law, and in this remote but cheerful corner of the world he lived, devoted to nature and art. He could compose only for three hours a day, for the exertion worked mightily on his body. He had the tunes which he wrote sung aloud to him, and the singer by the end of an hour was voiceless. In February, 1876, he again began to compose operas. Under these conditions he wrote "The Kiss." The libretto pleased him so much that he put aside the opera "Viola," which he had begun, and composed the music to "The Kiss" in a comparatively short time (February-August, 1876). He determined henceforth to set operatic music only to librettos by Elisaká Krásnohorská. The success of "The Kiss" at the first performance was brilliant, and the opera gained popularity quicker than "The Sold Bride."

There are references to his deafness in the explanatory letter which

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he wrote to Josef Srb about his string quartet in E minor, "Aus meinem Leben": "I wish to portray in tones my life: First movement: Love of music when I was young; predisposition toward romanticism; unspeakable longing for something inexpressible, and not clearly defined; also a premonition of my future misfortune (deafness). The long drawn-out tone E in the finale, just before the end, originates from this beginning. It is the harmful piping of the highest tone in my ear, which in 1878 announced my deafness. I allow myself this little trick because it is the indication of a fate so important to me. . . . Fourth movement: The perception of the individuality of the national element in music; the joy over my success in this direction until the interruption by the terrible catastrophe; the beginning of deafness; a glance at the gloomy future; a slight ray of hope of betterment; painful impressions aroused by the thought of my first artistic beginnings."

The years of Smetana's deafness might well be named his classic period, for during these years of discouragement and gloom were born the cycle of symphonic poems, "My Fatherland"; the string quartet in E minor; the opera "Tajemství" ("The Secret") (September 18, 1878, Prague).

His last appearance in public as a pianist was at his fiftieth jubilee concert at Prague, January 4, 1880. His opera "Certova Stěná" ("The Devil's Wall") was produced October 29, 1882. The proceeds of the third performance were intended for the benefit of the composer, but the public was cold. "I am at last too old, and I should not write anything more; no one wishes to hear from me," he said. And this was to him the blow of blows, for he had comforted himself in former misfortunes and conflicts by indomitable confidence in his artistry; but now doubt began to prick him.

And then he wrote: "I feel myself tired out, sleepy. I fear that the quickness of musical thought has gone from me. It appears to me as though everything that I now see musically with the eyes of the spirit, everything that I work at, is covered up by a cloud of depression and gloom. I think I am at the end of original work; poverty of thought will soon come, and, as a result, a long, long pause, during which my

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talent will be dumb." He was then working at a string quartet in D minor; it was to be a continuation of his musical autobiography; it was to portray in tones the buzzing and hissing of music in the ears of a deaf man. He had begun this quartet in the summer of 1882, but he had a severe cough, pains in the breast, short breath.

There was a dreary benefit performance, the first performance of the whole cycle, "My Fatherland," at Prague, November 5, 1882. On the return from Prague, overstrain of nerves brought on mental disturbance. Smetana lost the ability to make articulate sounds, to remember, to think. Shivers, tremors, chills, ran through his body. He would scream continually the syllables *le-le-ne*, and then he would stand for a long time with his mouth open and without making a sound. He was unable to read. He forgot the names of persons near him. The physician forbade him any mental employment which should last over a quarter of an hour. Soon he was forbidden to read or write or play pieces of music; he was not allowed to think in music. Humor, which had been his faithful companion for years, abandoned him. Strange ghosts and ghastly apparitions came to him, and played wild pranks in his diseased fancy.

In March, 1883, he went to Prague, and, in spite of the physician, completed his second string quartet. He dreamed of writing a cycle of national dances, "Prague, or the Czech Carnival," and he composed the beginning, the mob of masks, the opening of the ball with a polonaise. He again thought of his sketched opera, "Viola."

The greatest of Czech composers knew nothing of the festival by which the nation honored his sixtieth birthday in 1884. His nerves had given way; he was in utter darkness. His friend Srb put him (April 20, 1884) in an insane asylum at Prague, and Smetana died there on the twelfth of the next month without once coming to his senses.

\* \*

There is an excellent Life of Smetana by William Ritter (Paris, 1908). See also "Smetana," a biography by Bromislav Wellek (Prague, 1895).

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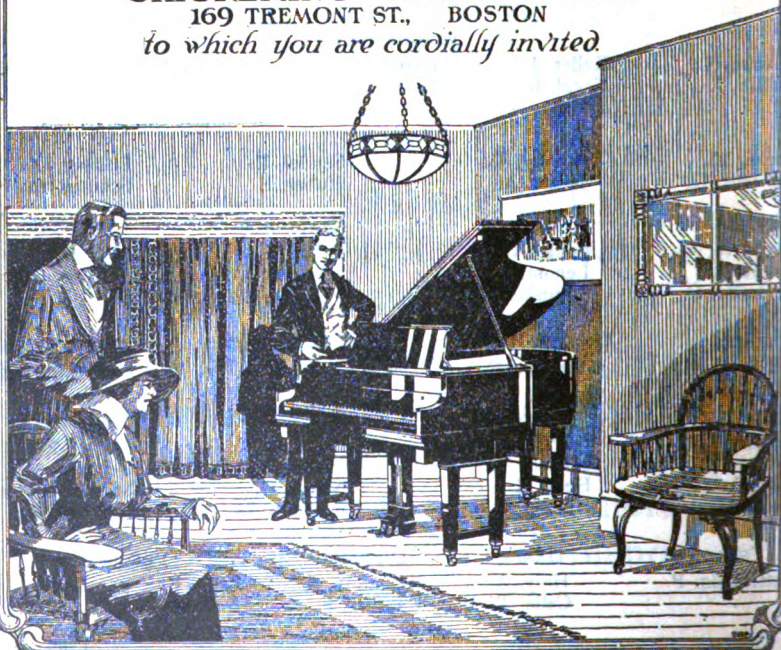
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It is scored for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, bells, Glockenspiel, celesta, tam-tam, two harps, and strings.

The score has for a motto the words of the Duke in the Forest of Arden (Shakespeare's "As You Like It," act ii., scene 1):—

Sweet are the uses of adversity;  
Which, like the toad, ugly and venomous,  
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Mr. Felix Borowski, the accomplished editor of the Chicago Symphony Orchestra's programme-books, adds: "The connection between the latter part of this quotation and the symphony which is under discussion here lies in the direction of optimism. Beyond this key to the significance of his music the composer does not care to go." (We are indebted to Mr. Borowski for the details of Mr. Carpenter's life published here to-day and for his analysis of the symphony which we have condensed.).

I. Largo, C major, 4-4. The movement begins with the chief theme for the strings. Another subject is given to the oboe, accompanied by harp and strings. These two ideas with subsidiary material derived mostly from one subject or the other are developed. Poco più animato. The time changes to 3-4. There is a fresh subject—for solo violin and horn, with chords for the harp. This, too, is developed. The pace quickens. There is new matter for strings and wood-wind. About twenty measures later muted horns declaim an *ostinato* (B, C-sharp, G, A) which has much significance in the development. This *ostinato* is used effectively with previous themes combined. The mood grows more passionate. After a climax is reached, there is a fall to a pianissimo. The time changes again to 3-4 with a determined figure for bassoons and bass-clarinet. Some measures later the chief theme occurs in the changed time—first violins with the determined figure in the wood-wind. After a rallentando the chief theme is played in the original key and time by violins. At the end the second theme is given to the flute and the English horn.

II. Scherzo: Allegro, E minor, 3-4. Harp and lower strings pizzicati. The chief motive, in the strings, is a version in quicker time and in a minor key of the chief theme of the first movement. This with subsidiary material is developed. There is a new waltz-like motive for the violoncellos. This is frequently used in the two sections of the Scherzo and in the closing section of the Finale. After development of this subject-matter comes a slow section, Adagio, with a theme first for muted horn, continued by the wood-wind.

The first subject of the first movement is heard from the first violins. The original tempo returns with harp and lower strings. The chief theme is stated again, and the waltz theme enters into the development. A figure for the castagnettes derived from the first theme of the Scherzo and a glissando for the harp introduce a fugato for strings based on the Scherzo's chief theme. At the end there is a reminiscence of the Adagio (wood-wind, harps, Glockenspiel, and celesta).

III. Moderato, A minor, 4-4. The kettledrums have a variant of the *ostinato* figure announced by muted horns in the first movement. This figure plays an important part throughout. The chief theme is given to the bass-clarinet and is continued by the strings. Reminis-

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cences of thematic material in the first movement come into the development. The second subject enters presto. After the use of preceding matter, there is a slow section, Lento. The closing section, allegro, begins with the chief Scherzo theme for the wood-wind, followed by the waltz theme of the Scherzo. The brass proclaims the first theme of the symphony, and a theme of the Finale is played by all the violins on the G string. After a grand climax, the opening theme of the symphony is heard again. At the end the theme first played by the oboe in the first movement is heard.

\* \* \*

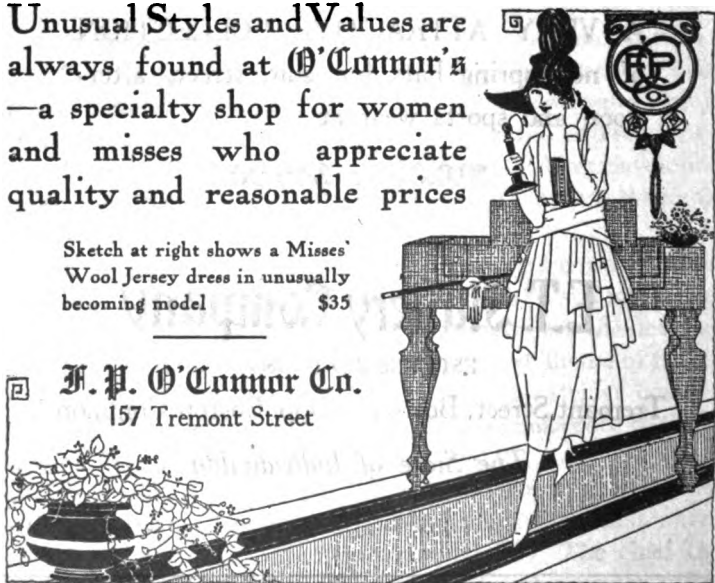
"The composer of this work studied music under the superintendence of Bernard Ziehn and, for a short period, of Sir Edward Elgar. Previous to that, however, he had received instruction from his mother, a pupil in singing of Marchesi and of William Shakespeare, of London. He had also been taught piano playing by Amy Fay and W. C. E. Seeboeck. Having graduated at Harvard University in 1897, where he was a pupil of Prof. Paine, Mr. Carpenter entered his father's business in Chicago—George B. Carpenter and Company are dealers in railroad and vessel supplies—the same year, becoming vice-president of it in 1909.

"Although Mr. Carpenter has made more numerous contributions to the literature of music with vocal rather than with instrumental forms, there must be mentioned, as an important example of his work in the latter branch of composition, a sonata for piano and violin, which, produced in 1912, has been performed in many cities of America.

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It was heard for the first time at a concert of American works given by the Schola Cantorum at Aeolian Hall, New York, December 11, 1912. The songs by Mr. Carpenter which first brought his name before the public were a set of eight, published at the end of 1912: 'A Cradle Song'; 'Bid Me to Live'; 'Don't Ceare'; 'Go, Lovely Rose'; 'Little Fly'; 'Looking Glass River'; 'The Cock shall Crow' and 'The Green River.' Even more widely disseminated than these has been 'Gitanjali,' a set of six songs with texts by Rabindranath Tagore, and 'Water Colors.' The series, 'Gitanjali,' was originally composed for voice and pianoforte, but in 1914 Mr. Carpenter arranged the piano parts of the songs for orchestra, and in their orchestral form they were produced—with Miss Lucile Stevenson as the vocalist—at a concert of American compositions given by the Chicago Symphony Orchestra, with Glenn Dillard Gunn conducting, at Orchestra Hall, Chicago, April 27. A Suite for orchestra, 'Adventures in a Perambulator,' completed in December, 1914, was played for the first time at these concerts, March 19–20, 1915, and it has since been performed in Boston, New York and in Minneapolis. Mr. Carpenter's Concertino for pianoforte and orchestra was produced for the first time at these concerts, March 10–11, 1916. The solo pianist was Mr. Percy Grainger."

\* \* \*

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the Boston Symphony Orchestra, December 24-25, 1915, February 4-5, 1916. It was performed here for the first time at a concert of the New York Symphony Orchestra, Walter Damrosch conductor, November 16, 1915.

Mr. Carpenter's violin sonata has been played here by David Mannes and his wife, February 4, 1913, and by Albert Spalding and André Benoist, November 3, 1915.

Some of Mr. Carpenter's songs have been sung here by various singers.

"ZORAHAYDA," LEGEND FOR ORCHESTRA, OP. 11.

JOHAN SEVERIN SVENDSEN

(Born at Christiania, Norway, September 30, 1840; died at Copenhagen, Denmark, on June 14, 1911.)

From 1872 to 1877 Svendsen conducted the concerts of the Music Society in Christiania. During this time it is that he composed some of his more important works: A Symphony in B-flat major, his Funeral March for Charles XV., his Coronation March for Oscar II., his overture to "Romeo and Juliet," the four Norwegian Rhapsodies, and this Legend, which is based on a story in Washington Irving's "Tales of the Alhambra": "Legend of the Rose of the Alhambra."

"Zorahayda," dedicated to "His Majesty King Oscar II., homage of profound respect and gratitude," is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

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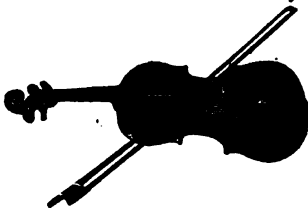
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The first performance in Boston was at a concert of the Philharmonic Society of Boston conducted by Carl Zerrahn, on April 4, 1883. The programme was as follows: Rheinberger, Overture to Schiller's "Demetrius"; Mozart, Aria, "Bella mia fiamma addio"; Svendsen, "Zorahayda"; Handel, "As when the Dove," from "Acis and Galatea"; Schubert, Symphony in C major. The singer was Gertrude Franklin (Mme. Salisbury).

The first performance at a concert of the Boston Symphony Orchestra was on November 26, 1892, Mr. Nikisch conductor: Dvořák, Overture, "Husitska"; Davidoff, Violoncello Concerto No. 3, one movement (Alwin Schroeder, violoncellist); Svendsen, "Zorahayda"; Schumann, Symphony No. 2. The programme-book then stated erroneously that the performance of the Legend was the first in Boston.

"Zorahayda" was also performed at a concert of the Boston Orchestral Club, April 15, 1903.

The composition is described in French on a fly-leaf of the score.\*

"... On a clear summer night Jacinta had stayed alone in a hall of the Alhambra. Sitting beside an alabaster fountain, she was weeping: sobs rose from her breast, and her tears fell softly into the transparent water. . . .

"But little by little the surface of the water was roughened, and in the midst of a dim vapor appeared the wan phantom of a young and beautiful woman, holding a silver lute in her hands. Her dress, sparkling with precious stones, was that of a Moorish princess.

"'Daughter of mortals,' said a soft and harmonious voice, 'wherefore dost thou weep? Why shouldst thou thus disturb the silence of the night with thy complaint?'

"'I am weeping for my beloved who has abandoned me.'

\*The translation into English is by William Foster Apthorp.

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"Yea, I will," replied Jacinta, all trembling.

"Draw near, then. Dip thy hand into the water of this fountain, baptize me according to thy faith, and my soul shall be given over to eternal rest."

"Jacinta came to her, took some water in the hollow of her hand and poured it over the phantom's head. . . . Then Zorahayda, her face transfigured, let her silver lute fall softly down beside the fountain, crossed her fair arms upon her breast, and, smiling upon the young girl with ineffable sweetness, vanished. . . .

"Jacinta thought she had been dreaming; but, when she saw the silver lute lying at her feet, her doubts were dispelled, and, remembering Zorahayda's prediction, her features were illumined with hope and joy."

At the head of the score stands this argument:—

"Solitude and melancholy of Jacinta.—Appearance of Zorahayda.—She predicts for Jacinta the end of her troubles, and tells her of her own unhappiness. Baptism alone will bring her repose.—Jacinta sprinkles the sacred water over her head.—Disappearance of Zorahayda.—Joy of Jacinta over the remembrance of the prediction.

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Here is a list of Svendsen's chief compositions for orchestra as played in Boston:—

Overture to Björnson's drama, "Sigurd Slembe," Op. 8: Thomas concert, November 28, 1873; Philharmonic concert, March 10, 1881.

Coronation March for Oscar II., Op. 13: Thomas concert, January 23, 1875, and many times since.

"Carnival at Paris," Episode, Op. 9: Philharmonic concerts, October 24, 1879, December 13, 1879; Symphony concerts, December 5, 1891, December 1, 1894, March 28, 1903, February 27, 1909.

Overture to "Romeo and Juliet," Op. 18: Philharmonic concerts, November 5, 1880, November 9, 1890; Roberts course, 1883-84; Orchestral Club, 1885-86; concert led by Mr. Listemann at the Boston Theatre, June 13, 1886.

"Zorahayda," legend after Washington Irving, Op. 11: Philharmonic concert, April 4, 1883; Symphony concert, November 26, 1892; Boston Orchestral Club, April 15, 1903.

Rhapsodie Norvégienne: Orchestral Club, 1884-85.

Symphony in B-flat, No. 2, Op. 15: Symphony concerts, January 5, 1884, January 23, 1904.

Rhapsodie Norvégienne, No. 2, Op. 19: Symphony concert, November 16, 1889.

Svendsen, as a boy, showed unmistakable talent for the violin; but his parents were poor, and he entered the light infantry of the Norwegian army. No sooner was he a soldier, according to his own wish, than he thought of a musical career. He played the clarinet and then the flute in a band, nor did he neglect the violin. He was allowed to play for dancing. It is said that he twisted études of Kreutzer and

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\* It is singular that Svendsen's name is not mentioned in the many volumes of letters written by and to Liszt, who was always zealous in bringing forward young composers of merit.

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Mr. ÉMILE FÉRIR was born in Brussels, July 18, 1873. His father was an officer in the Belgian army. Mr. Férir's first ambition was to become a painter, and he devoted some time to that art. Later, however, he entered the Brussels Conservatoire as a student of the viola, studying there under Firket and Ysaye. He won the first prize in 1891. In 1892 he was a member of the Lamoureux Orchestra of Paris. In 1893 he went to Glasgow as principal viola of the Scottish Orchestra. For the seven years preceding 1903, when he came to America to be a member of the Boston Symphony Orchestra, he was principal viola of the Queen's Hall Orchestra and the Philharmonic Orchestra of London. During that time he was viola of the Kruse Quartet. Since the fall of 1903 he has been the principal viola of the Boston Symphony Orchestra, and since he has been in Boston he has been viola of the Arbos Quartet (1903-04), the Boston Symphony Quartet (1904-07), the Hess-Schroeder Quartet (1908-10), and the Boston Quartet.

First viola of the Boston Symphony Orchestra, he has played as soloist:—

1903, December 5. Viola solo in Berlioz's "Harold in Italy."

1904, February 7. Two songs by Brahms, for alto, with viola and pianoforte (Mme. Schumann-Heink, contralto).

1905, April 22. Strube's "Longing," symphonic poem, for viola and orchestra (first performance).

1907, January 26. Viola solo in Berlioz's "Harold in Italy."

1908, March 28. Viola solos in Strube's symphonic poems, "Longing" and "Fantastic Dance."

1910, April 23. Viola solo in Strauss's "Don Quixote."

1911, February 18. Viola solo in Strauss's "Don Quixote."

1911, March 4. Viola solo in Berlioz's "Harold in Italy."

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1912, April 26. Viola solo in Forsyth's "Chant Celtique" and Strube's "Fantastic Dance."

1913, March 15. Viola solo in Charpentier's "Impressions of Italy."

1914, April 18. Viole d'amour in Loeffler's "Mort de Tintagiles."

1915, October 22. Viole d'amour in Loeffler's "Mort de Tintagiles."

1915, November 19. Mozart's Concertante Symphonie for violin and viola with Mr. Witek.

1916, February 11. Viola solo in Strauss's "Don Quixote."

1918, April 5. Viola solo in Charpentier's "Impressions of Italy."

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This Lied written for violoncello and orchestra was composed in 1884. It is dedicated to Adolphe Fischer.\* The accompaniment is scored for two flutes, two clarinets, two bassoons, two horns, kettle-drums, and strings. Andantino non troppo, B-flat major, 9-8.

Mr. Férier informs us that the Lied has been performed by players of the viola, for in the original form the music lies high for violoncellists.

\*Adolphe Fischer, a distinguished violoncellist, born at Brussels on November 20, 1847, died there in an insane asylum on March 18, 1897. He was educated musically by his father, Joseph (1810-1897), Chapel-master of St. Michael and St. Gudulor, and later by Servais. In 1868 Adolphe made Paris his home. He made many concert tours, playing in Boston for the first time on December 17, 1880, at a concert of the Philharmonic Orchestra: Goltermann's Concerto in A minor; Nocturne by Chopin; and his own Tarantelle. At this concert Liszt's "Faust" symphony was performed for the first time in Boston.

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## "FANTASTIC DANCE" FOR ORCHESTRA WITH VIOLA SOLO.

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Mr. Strube wrote the "Fantastic Dance" in 1906 as a companion piece to his "Longing," which was composed for Mr. Féris in 1905 and first played here at a concert of the Boston Symphony Orchestra, April 22, 1905. The "Fantastic Dance" was first performed, solo by Mr. Féris, at a concert of the Boston Symphony Orchestra in Boston, March 28, 1908. Mr. Féris played it again at a concert of the Orchestra on Friday afternoon, April 26, 1912. Illness prevented him from playing at the concert of April 27.

I am indebted to Mr. Strube and Mr. William Lyman Johnson \* for the following note. The dance is composed on the old rondo form. It opens with an introduction, *allegro vivace*, for orchestra alone, and consists mostly of a motive that runs through the entire composition. The solo viola enters with the main subject in G minor, and after the repetition a transition leads into another theme in B-flat major. The main subject appears again, but somewhat changed in character. The

\* Mr. Johnson was born in Boston. In boyhood he studied voice, sight-reading, and singing, and afterwards the violin with various teachers. In 1893 he entered the class of 1897 at Harvard University. Upon finishing college work he continued his musical studies in composition, counterpoint, canon, fugue, and orchestration. Mr. Johnson has written a number of songs and pieces for different instruments,—violin, 'cello, pianoforte, and organ,—also ensemble compositions, among them an "Andacht" for organ, harp, and violin, which has been played in Boston and New York; an arrangement of Schumann's "Nachtstück," No. 4, in F major, for organ and large brass choir; a trio for pianoforte, voice, and viola d'amore; a scene; Persian Serenade for orchestra, tenor, and chorus; a poem for string quartet (with original verses), performed in private; a lyric song for voice and pianoforte with violin obbligato; a "Song of the Sea" for baritone voice and two pianofortes, four hands; church music; five orchestral preludes; and incidental music for the drama, "The Choir Invisible," performed in 1899 in Washington, Chicago, and other places, and in 1900 in the Park Theatre, Boston.

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second subject is in D minor. After working-out, the main subject re-appears fortissimo. The second subject re-enters in G minor, and is worked up to a climax, at which point comes a cadenza for the solo instrument. A short coda brings the composition to a close.

The verses which suggested the music to Mr. Strube are part of a poem by Mr. Johnson which deals with an ancient, sacred rite of relieving the earth of its accumulated sorrow. From this poem Mr. Strube selected the following lines:—

Whirl! wild, bewildering dance,  
With crash and blur of dissonance.

Oh, I am weary, weary, let me rest!  
The whirling of this dance of earth,  
Dislustered dance, and vague, importuned mirth,  
'Gainst sorrow only can protest.

No! No! I cannot rest. The dance, the dance,—  
Once more the dance and crashing dissonance,  
The beat of drums, the cymbals' metal clash,  
The sympathetic shriek of flaming continents,  
The long, pale cry of quenched firmaments,  
The wild, attritioned thoughts that in me clang and crash.  
Whirl, whirl, O wild bewildering dance,  
With lurid crash and blur of dissonance.  
And burn, ye magic fires, for this sacred night,  
And melt the chains of grief that hold me tight.

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## ENTR'ACTE.

### MUSIC MADNESS.

(By "B. T." in the *Glasgow Herald*.)

To unsympathetic people there always seems a touch of madness about the doings of the music-lover. By the music-lover I do not mean the conventional amateur who plays a little, sings a little, or sits half-bored through a concert. I mean the enthusiast for whom music is the heavenly manna that keeps his soul alive. He is born with an absorbing love for music, and he carries it with him to the end.

The ardent music-lover is sometimes quite incompetent and a great trial to his brethren. Inglorious Beethovens who refuse to be mute are quite common. One evening, walking through a Scottish village, I heard fearful sounds coming from a small house on the street. The window blind was up, and as I passed I caught a glimpse of a heavily whiskered man in shirt sleeves playing a small harmonium. The tune was "St. Peter," each hand played single notes, and the left hand wandered badly. But the face of the player was transfigured. Music gave the toiler back his manhood. His feet may have been on the earth, but his head was among the stars. If this type of musician generally excites mirth, he needs no pity. He has been observed by great writers, but he has seldom been observed with understanding. Dickens, who knew him well by sight, never penetrated into his enthusiastic soul. Mr. Mell played the flute as if he "would gradually blow his whole being into the large hole at the top, and ooze away at the keys"; and young Copperfield argued melancholy from the melancholy sound. But he was quite wrong. In music Mr. Mell was no

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longer a downtrodden assistant schoolmaster. In Mr. Morfin's 'cello playing Dickens found only "dismal and forlorn sounds" which gave the deaf landlady "the sensation of something rumbling in her bones." Mr. Morfin played also in quartets "of the most tormenting and excruciating nature." The 'cellist himself, however, was not tormented. The amateur player in concerted music is more madly happy than any of them. I can recall a fiddler and a 'cellist with whom as a boy I used to practise classical trios. They never knew whether they had the place or not until they came to the last bar. When we all finished together they would lie back in their chairs and laugh for five minutes for sheer delight. Meredith tells us that we may escape the title of fool at the cost of a celestial crown. I don't know what the neighbors called us, but there was no doubt about the crown!

At the opposite pole from the incompetent enthusiastic amateur there is the mad composer. Beethoven was supposed by many estimable musicians to be quite mad when he wrote the Ninth Symphony and the last string quartets. One may follow a composer for a certain distance, and then suddenly find him quite incomprehensible. An excellent professor in one of the London colleges has been hinting that Scriabin's later manner is simply madness. Scriabin wrote first in the style of Chopin, then he invented a new scale, and talked of an art in which color and scent would reinforce music and lift the soul to hitherto unknown heights. I have not yet met any one who was helped by a color organ, but Scriabin found followers of the vague, emotional kind. The future will tell us if it is madness or a higher sanity. Schönberg wrote quite beautiful music in his earlier days. His later works have been described as "aimless shrieks, squeals, bangs, and blares."

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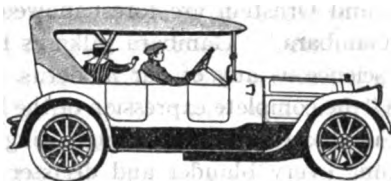
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Nobody professes to understand him. His music has no recognizable form, no melody, no system of harmony. Is Schönberg an awful example of German madness? A young man called Ornstein, at the moment making a sensation in America, has tried to go further, if possible, than Schönberg. He plays the ordinary pianoforte repertoire quite well, but his own compositions are anything but ordinary. The following quotation from the opening of a piece called "Impressions of Notre Dame" gives a slight idea of what some of his works are like.\* Scriabin, Schönberg, and Ornstein are foreshadowed by Balzac in a short story called "Gambara." Gambara talks as fluently of a combination of art and science as any of our moderns. His great opera, "Mahomet," is to be "the complete expression of the life of an epileptic, mad for enjoyment, unable to read and write, using all his defects as stepping-stones, turning every blunder and disaster into a triumph." He plays through the score with face "radiant like that of a holy martyr"; and the hearers are appalled at a hideous cacophony. Balzac works out the idea at length. The composer is ridiculed by a cook of similarly mistaken genius, who half poisons his guests by his new dishes, and is brought to poverty after ruining three restaurants in succession.

Love of the voice is hardly a sign of madness, but it can be carried to extremes that seem quite beyond reason. Mr. Pericles, who runs through "Sandra Belloni" and "Vittoria" like a frantic god of the *bel canto*, is well observed. Sandra, as a singer and artist, understood him, while the others only laughed. It is to Italy we must go for the madness that takes the form of voice worship. The love of voice explains much that is difficult to understand in old Italian opera. The

\* The example is given in the *Glasgow Herald* in musical notation.—P. H.

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florid airs, the trills and cadenzas, were material for vocal display. If the drama suffered, no one cared. The orchestra might vamp in chords and musical science might be quite absent; but orchestra and science were very small matters when a beautiful voice was wedded to a tender melody. In "Massimilla Doni" we catch something of Italy's madness for opera in the great days of Rossini. A Pericles is found in every seat in the opera-house. The voice of la Tinti is a "zephyr carrying the caresses of love to the heart." The cadenza, despised by Wagner, is described as the highest achievement of art, an arabesque decorating the finest room in the house. "Its task is to awake in the soul a thousand dormant ideas; it flies up and sweeps through space, scattering seeds in the air to be taken in by our ears and blossom in our heart." To read the long description of a performance of Rossini's "Moses in Egypt" and then to take up the score of the opera is to experience something like a shock. Is this the music that was to bring Handel, Bach, and Beethoven to their knees? It seems a score only partly alive. Egypt marches out in all its glory to the banal strains of—\* The orchestra is often used like a huge guitar, and the story is held up at pleasure to provide a triumph for the singer. But the curves of melody lie perfectly to the voice, and the ensembles are built up so that

\* The example is given in the *Glasgow Herald* in musical notation.—P. H.



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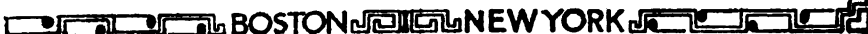
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by sheer vocal effectiveness they may drive the audience 'crazy. There are, of course, touches of genius to show that Rossini had caught inspiration from the text. But the opera calls first for great Italian voices. It is music that lives fully only when it is song. Italy has forgotten Rossini in Mascagni, Leoncavallo, and Puccini. But she is still a singing nation, and when she has cast out Germany she may produce a music in which the divine madness of song will find a new form worthy of her genius.

## THE MUSICAL AMATEUR.

(From the *London Times*, December 15, 1917.)

Music in this country is in such a much better state than it was a generation ago that all who believe that it is something higher than a pastime would like to see it prosper still more. The amateur has the key of the situation: the trade and the profession are his servants, though he is too modest to realize it. The day of the patron—Samuel Pepys, Christopher North, Horace Walpole—has passed, and the day of the organizer has come in Mr. Carnegie and Sir Thomas Beecham. He cannot, therefore, say that there is no one to give him a lead.

It is unfortunate that the poor man has no English name. Refusing, it is true, to be called *Schwärmer*, the "enthusiast," he yet implied by his adopted name of *amateur* that he "liked" and of *dilettante* that he "enjoyed." But no sooner had he done that than a cold world laughed at him under those names as a solemn trifier, and he has never got over it. Accordingly, he does not believe in himself, and thence flows his ineffectiveness. Old Thomas Mace called him a "Judicious



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Master" and an "Ingenious, Solid, Knowing Person"; but then he wanted him, among other things, to buy his book. Thomas Morley, older still, addressed him as Philomathes, and with this name of "learner" touched, as in much else, the right note.

The learner does not accept a free seat at a concert, or, if he does, it is in return for some help he has given; he does not walk late into the room clapping a piece to which he has listened or conversed outside the door; he does not carry the excellent rule of not talking during music to the extreme of having nothing to say, though he talks, afterwards—the phrase "How charming!" is not in his vocabulary; and he does not wait to see which way the fashion goes in order to decide on the merits of a song. He is perhaps just an average musician. He can sing two out of the dozen songs in the programme, or can play the Adagio and make some fist of the Scherzo of the sonata. He has come early because, after paying for a score of the quartet, he can only afford an unreserved seat. He is all ears; nothing escapes him; he wants to go away and put it in practice at once. He forms decided, even violent, opinions, which he will change as decidedly six months hence, because he is growing. He can compare and contrast because his musical memory is strong. He bubbles over with wild metaphors and picturesque *non sequiturs* rather than not make you understand what was good and how good it was. Reading other things besides music, he comes back to it with the saner mind. He has travelled a little and breathed fresh air, and parochial jealousies among musicians do not interest him. He goes primarily to hear things—persons, only in his own branch of music—because he wants to increase his knowledge, not his reputation for it. All he wants to know about an artist is who taught him; and he may be interested in, but not curious



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about, his tastes and morals. For the music, he is well content that it should "mean" the sea, or the soul, that it should symbolize colors or induce an "atmosphere," provided the melody has shape and the harmony momentum; if not, away with it.

If men such as he thought about their art as a whole, a public opinion would be formed which would eventually get rid of certain abuses. The foreign musician is not for the moment here in large quantities; but he will come back unless he is met with real competition and beaten out of the field on merits. If the amateur sees this clearly the professional will one day. Full scores, scientific works, collections of songs, and spade work of all kinds ought not to have to go abroad, or to foreign publishers at home; people ought not to sit down and let Mr. Carnegie do it all. A sound public opinion would persuade our composers to write less as the spirit moves them, and more in the direction chosen by Stanford, Walford Davies, and others, of what people actually want to be singing or playing. Such opinion needs, among other things, a medium of expression, such as a well-supported journal of catholic views. There are many journals, and have been many more; but they have missed what is wanted; either because they have been edited in the interests of a particular trade or because music is such a large subject that they have specialized. The amateur should have a schoolboy's appetite, and go on contentedly with "brickbats" on Mondays and "spotted dog" on Tuesdays, because he knows that the apple dumplings he likes will come on Saturday. His musical paper only reflects his own ideas; these are narrow, and should be catholic.

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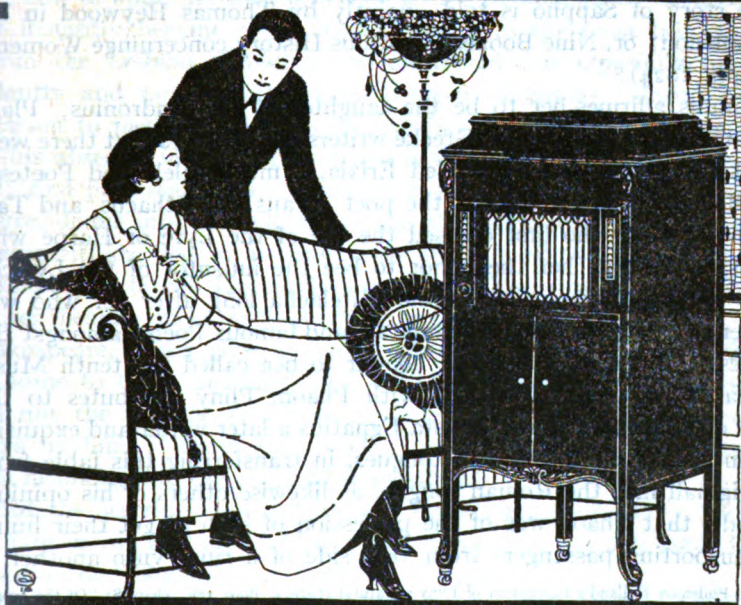
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The overture "Sappho" was produced at a Philharmonic concert in Vienna, November 26, 1893. It was first performed in Boston at a Symphony concert, November 24, 1894. Later performances at these concerts were those of April 7, 1900, November 26, 1904, February 25, 1916.

The story of Sappho is told quaintly by Thomas Heywood in his "Gunaikeion; or, Nine Bookes of various History concerninge Women" (London, 1624):—

"Elianus affirmes her to be the daughter of Scamandronius; Plato of Ariston; Suidas and other Greeke writers deliuer to vs that there were two of that name, the one called Erixia, a much celebrated Poetesse (who flourished in the time of the poet Alcaus of Pitthacus, and Tarquinius Priscus) who first deuised the vse of the Lyre or Harpe with a quill; some giue her the honor to bee the inuentor of the Lyricke verse: the other was called Sapho Mitelaena long after her who was a singer . . . , shee published many rare and famous Poems amongst the Greekes, and therefore had the honour to bee called the tenth Muse, the reason why she fell in loue with Phaon, Pliny attributes to the vertue of an hearbe,\* but Baptista Egnatius a later writer and exquisite both in the Greeke and Latin tongues, in transferring this fable from the originall into the Roman tongue, as likewise others of his opinion, conclude, that Phaon was of the profession of such as get their living by transporting passengers from one side of a riuer vnto another, a

\* See Philemon Holland's translation of Pliny's Natural History, Book xxii, chap. 8: "Of the heate or thistle commonly called Centum-Capita, i.e., the hundred heads." There was a belief that the root of a certain white eringo made the man that found it "very amiable and beloved of women; which was the reason (men say) that lady Sappho was so enamoured on the Young Knight Phao of Lesbos."—P. H.

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plaine Ferrie-man, and that it happened vpon a time that Venus coming to the place where he kept his passage, without demanding any hyre he gaue her a free transportage, not knowing to whom it was hee did that courtesie, no way suspecting she had beene a goddess: This, Venus tooke so gratefully that she thought to requite his freenesse with a bountie farre transcending the value of his paines. Shee therefore gaue him an Alabaster box full of a most pretious vnguent (teaching him how to apply it) with which he no sooner annoynted his face, but hee instantly became of all mortall creatures the most beautiful, of whom the Lesbian damsels grew inamoured, but especially hee was ardently and most affectionately beloved of Sapho. Phaon hauing occasion to pass from Lesbos into Cicilie, shee was tortured in soule for his absence, intimating that it was done in despiht or disgrace of her; first purposed to cast herself from Leucate, a high promontorie in Epyre, doune into the Sea, which she after did; yet before she would attempt it, she first in an Epistle thought by all the allurements of a womans wit, to call him backe againe into his countrey; which Ouid in her behalfe most feelingly hath exprest." Heywood, the "prose Shakespeare," then gives a version of the celebrated poem attributed by some to Ovid and Englished by Alexander Pope, but his version has not the homely sweetness of diction that characterized certain plays by him. "From that Rocke," adds Heywood, "Shee cast her self headlong into the Sea, and so perished."

But the description of Sappho and her art given by Mr. J. F. Rowbotham in his *History of Music* (vol ii., chapter v.) will serve better as a gloss on Goldmark's overture:—

"The scene of our history shifts to Lesbos, where the nightingales sang the sweetest of all Greece, and the head of Orpheus and his lyre had floated here after it had been thrown into the river Hebrus. The

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sea tuned his waves to melody, and the islands sang as it passed by. And the head of Orpheus was buried in Lesbos. And the wheat of Lesbos was as white as snow, and the vines ran trailing on the ground, so that little children could pick the grapes by stretching out their hand. And here was Sappho singing. And we may picture her sitting in some marble court overlooking the Ægean, among her companions and her loves. And there was Cydno, and Anactorie,\* and Andromeda, and Gyrinna, and Eunice, and Gongyla, and Erinna, who had to leave them all and go back to her spinning again; and Atthis, and Telesippa, and Megara. And these last were the three she loved the most. And she was a little dark woman with black hair, and Alcæus says that she had a beautiful smile. And she had the passions of Semiramis. . . . And the story that she drowned herself for the love of Phaon I do not believe, but think it was one of the many fables which the Lesbians conjured up about their Queen of Women.† For the story reads like our own legend of Faust. For Phaon was an old ferryman who used to ferry people across the river Cayster, and Venus gave him a box of magic ointment, which changed him from an old man into a young, of such surpassing beauty that every one who saw him fell in love with him, and all the women in Lesbos were after him. But other accounts say that he had found that magical herb called Erynge or *centum capita*, which is not found once in a century, but whoever has the good luck to find it, he shall straight be loved of any of the opposite sex that behold him. So it seems we are in the land of legend when we get to Phaon.‡ And Sappho had been married to a wealthy Andrian of the name of Cercolus, when she was very young. And she had a little daughter, named Cleïs, and she says somewhere. 'I have a little daughter, and she is like golden flowers, and I would not give her for all the wealth of Lydia, or even for my own dear Lesbos.' But when Cleïs grew up she caused her mother much grief, and so did Charaxus, who was Sappho's brother, for he had all the wildness of

\* Compare Swinburne's "Anactoria."

† Yet a mediæval commentator on Horace refers to Sappho's "complaining, even in Hades, of her Lesbian fellow-maidens for not loving the youth with whom she was herself so much in love" (see Horace's *Carm.* ii. 13, 14).

‡ It was also said that Venus as a passenger was disguised as an old woman; that Phaon built a temple to Venus on the hill from which Sappho threw herself into the sea; that Phaon was killed by a jealous husband. Pierre Bayle wrote in one of his malicious footnotes: "It's a strange thing that no one is willing to admit that Sappho was passionately fond of a man through the sole force of her temperament."—P. H.

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his sister, with none of her refinement to carry it off. . . . So that she had much to trouble her amid all her beautiful life. And Socrates will have it that she was handsome, but other Greeks will not allow it, for she was a little woman with dark hair, and to come up to the Greek notion of beauty she ought to have been tall and stately, and have had light hair. But she was certainly very pretty, for how could she have been otherwise? And she was full of fire and passion, and is the acknowledged mistress of the Systaltic or 'Thrilling' Style of Music, of which very likely she was the inventress, and so it is out of compliment to her introducing a new style into music that Plato has called her the Tenth Muse, and Ausonius the Muses' sister, and she is always reckoned among the Nine Poets of Greece, being one woman among eight men."

Or these lines from Swinburne's "Sapphics" might serve as a motto:—

Ah the singing, ah the delight, the passion!  
 All the Loves wept, listening; sick with anguish,  
 Stood the crowned nine Muses about Apollo;  
 Fear was upon them,

While the tenth sang wonderful things they knew not.  
 Ah the tenth, the Lesbian! the nine were silent,  
 None endured the sound of her song for weeping;  
 Laurel by laurel,

Faded all their crowns; but about her forehead,  
 Round her woven tresses and ashen temples  
 White as dead snow, paler than grass in summer,  
 Ravaged with kisses,

Shone a light of fire as a crown for ever.  
 Yea, almost the implacable Aphrodite  
 Paused, and almost wept.



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\* \*

The overture is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, four trombones, bass tuba, a set of three kettledrums, two harps, strings.

It begins with an introduction, *moderato assai, alla breve*, G-flat major, 2-2. The first twenty-eight measures are for the harp alone, broad phrases, which remind one of a choral chant or solemn march. Two phrases of this passage serve as a harp accompaniment to an oboe melody of pastoral character; the melody is continued by the flute over the next two original harp phrases. The movement changes, *con fuoco*, E-flat minor, 4-4. The stormy theme is the first true motive of the overture. This theme is developed energetically, until after two sudden retards it merges into a broad cantilena. *Sehr langsam* (very slow), B-flat minor (later in C-sharp minor), 6-4. Oboe and horn sing the pastoral melody of the Introduction over harmonies in other wood-wind instruments and violas and 'cellos, with harp arpeggios. With the change of key the violins sing the same melody, the second theme of the overture, which is developed to a grand orchestral climax, after which it 'dies' away to a *pianissimo* E-flat minor. A solo violin plays over a long-sustained chord (clarinet, bassoons, horn) a slow ascending arpeggio, that leads to the original pastoral melody, in the original key of G-flat major. The melody is first played by solo violin, then continued in four-part harmony by a quartet of wind instruments. The stormy first theme returns, *con fuoco*, in F-sharp minor, and is developed much as before, but the key changes to E-flat minor. The development of the second theme is more extended than before. It dies away as before. The first theme sets in and is worked up energetically. This, too, dies away to *pianissimo* in A-flat minor. The

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\* \*

The life of Sappho, who is said to have been at the zenith of her fame about 610 B.C., is told by Mr. Henry Thornton Wharton in the introduction to his collection of her poems\* :—

Songs that move the heart of the shaken heaven,  
Songs that break the heart of the earth with pity,  
Hearing, to hear them.

Mr. Wharton inquires, but not too curiously, into Sappho's character, violently assailed by certain ancients and moderns, and defended with equal zeal by others, of whom Friedrich Gottlieb Welcker is chief,—Welcker's "Sappho" (Göttingen, 1816). The prying reader is referred to Bayle's article on Sappho in his Dictionary, Colonel William Mure's "Sappho and the Ideal Love of the Greeks," and the terminal essay in Burton's "Thousand Nights and a Night" (vol. x.).

Sappho is said to have been the first of the Greek poets to use the Péktris, a kind of harp which was played by the fingers without a plectrum. Her poems were written for recitation with the aid of music; "they were the earliest specimens of what is called in modern days the Song or Ballad, in which the repetition of short rhythms produces a certain pleasant monotony, easy to remember and easy to understand." Plato defined this Melic poetry as "compounded out of three things, speech, music, and rhythm."

For a long discussion of the metres invented by Sappho see the chapter of Mr. Rowbotham to which reference has already been made: "But this little woman, her blood was on fire, and she broke through all the traditions of the past, which had lasted from Homer downwards, so as to speak out to the full the warmth of her passions. And this is the point of the Systaltic Style, that it has neither the repose of Homer,

\* "Sappho": Memoir, Text, Selected Renderings, and a Literal Translation by Henry Thornton Wharton. Third Edition, London and Chicago, 1895.

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nor even the regularity of flow of Archilochus, but the metre is broken up and riven by the passions that rage underneath, or like a hot wind striking a lake, and throwing it into a thousand little foams. And this feature of the Systaltic Style the Greeks called *arrhythēsis*, or 'Contrast of Accent,' for she made iambuses to succeed Trochees, and Trochees Spondees, longs clashed against longs, and shorts against shorts, and in her verse it was like silver things clashing against each other. . . . So then these clashing feet she buckled together by the golden bands of Rhythm, and by this means was enabled to make havoc of Emphasis, and charge her line with the strongest accentual effects."

\* \* \*

The story of Sappho has inspired many composers. There are operas with her as heroine: "Saffo," Mayr (Venice, 1794), Duca Riario-Sforza (Florence, 1820), Pacini (Naples, 1840), Ferrari (Venice, 1841); ballet by Brambilla (Milan, 1819); "Il Salto di Leucade," Mosca (Naples, 1812); ballet, "Sappho," Mazzinghi (about 1800); "Le Saut de Leucade," Legat de Furcy (about 1790, not performed); operetta, Diache (Paris, 1872); "Sapho," J. P. E. Martini (Paris, 1794), Reicha (Paris, 1822), Bernard van Brée (Amsterdam, 1834), Kanne (about 1820); "Sapho," Gounod (Paris, 1851), in which the librettist Augier presents Phaon as a political conspirator and Sappho as accused falsely of betraying the plot against Pittacus; ballet, "Sappho von Mytilene," J. N. Hummel (about 1820); "Phaon," Piccini (Choisy, 1778). There are cantatas, as by Beaulieu (Paris, 1813) and Louis Lacombe (Paris, 1878); overtures, as by Goldmark; solo scene with orchestra by Randegger (London, 1875); prelude to "Sappho," by Granville Bantock, also his series of songs "Sappho" for contralto.

Pacini's "Saffo" was produced here at the Howard Athenæum by the Havana Opera Company, May 4, 1847, with Fortunata Tedesco, Sofie Marini, Perozzi, and Bataglini as the chief singers, and performed in Boston as late as 1860 (May 29), with Marietta Gazzaniga as the heroine.

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SATURDAY EVENING, APRIL 27, at 8.00 o'clock

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Davison . . . . . Overture, "Tragic"  
(First time)

Wolf . . . . . Italian Serenade

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Berlioz . . . . . Fantastic Symphony

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THIRTY-SEVENTH SEASON, 1917-1918

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**SATURDAY EVENING, APRIL 27, at 8 o'clock**

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Davison . . . . . **Tragic Overture**  
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Wolf . . . . . **Italian Serenade for Small Orchestra**

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  - IV. March to the Scaffold.  
Allegretto non troppo.
  - V. Dream of a Sabbath.  
Larghetto; Allegro.
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"The overture, composed during the summer of 1914, has been revised from time to time. It is closely constructed about three themes, the second of which, as the main theme of the Allegro, furnishes most of the development material. The instrumentation is as follows: three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings."

Mr. Davison was graduated from the Boston Latin School in 1902; from Harvard University in 1906. He received from Harvard the degree of M.A. in 1907 and of Ph.D. in 1908. He studied the organ and composition with Widor in Paris. He is now Assistant Professor of Music, organist and chorister at Harvard University. His symphonic poem "Hero and Leander" was performed by the Boston

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Symphony Orchestra, Dr. Muck conductor, at Sanders Theatre, Cambridge, on April 23, 1908. Mr. Davison has composed a Romance and a set of Concert Waltzes "The Gondoliers." These have been performed at "Pop" Concerts in Symphony Hall, Boston. He has also composed pianoforte pieces, songs and choruses.

ITALIAN SERENADE FOR SMALL ORCHESTRA . . . . . HUGO WOLF

(Born at Windischgrätz, Steiermark, March 13, 1860; died in a mad-house at Vienna, February 22, 1903.)

Wolf at Vienna in 1887 composed two movements for string quartet, a "Humoristisches Intermezzo" and an "Italienische Serenade." The latter is related thematically to the "Italienische Serenade" for small orchestra, on which he worked in the course of the years 1893-94.

Only one movement, the first, was completed. Some say it was finished in 1890. A second movement, orchestrated at Traunkirchen in 1893, has only twenty-eight measures. Its chief theme is a gentle song. The third movement, composed early in December, 1897, when Wolf was at Dr. Svetlin's asylum in Vienna, has about forty measures. It is entitled "Tarantella," and in this movement is introduced the celebrated "Funiculi-Funiculà"\* melody of Denza, of which Wolf was fond.

The score of this finished movement, edited by Max Reger, was published in 1903. It calls for two flutes, two oboes, two clarinets, two bassoons, two horns, solo viola, and the usual strings. In the original version the English horn was used instead of the solo viola.

\* This Neapolitan ditty was composed by Luigi Denza in 1880, and was soon known throughout the world. Richard Strauss, believing it to be a folk-tune, introduced it as the chief theme of the fourth movement, "Neapolitan Folk Life," of his symphonic fantasia, "From Italy."

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Wolf did not hear this music in his lifetime. The Serenade as a quartette was performed in Vienna in January, 1904, and the applause was so great that the performance was repeated. On January 29 of the same year the Serenade was performed at an orchestral concert of the Styrian Music Society.

The first performance of this orchestral serenade in the United States was by the Chicago orchestra at Chicago, January 21, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Gericke, April 1, 1905.

The string quartette, Italian Serenade, edited by Max Reger, was played for the first time in Boston by the Kneisel Quartette, October 25, 1904, and repeated by request at a concert of the same club, March 14, 1905.

The movement is a rondo on piffero\* melodies. It opens in G major, "Äusserst lebhaft" (as lively as possible), 3-8. The chief theme, which returns after two long spun-out interruptions, is given to the solo viola. The *pifferari* are soon heard, for there is a droning-bass with empty fifths. The development of the chief theme is divided into three sections easily distinguished by characteristic, melodic use of solo instruments. The first episode begins with a 'cello theme, "with great expression," 6-8, which is followed by a phrase for oboe. A crescendo

\* The pifaro, or piffero, is an old form of the oboe, still in use in some districts of Italy and the Tyrol. It was formerly called the "Schalmey." The *pifferari* are peasants that come to Rome in Christmas-tide to pipe pastoral melodies to the street Madonnas. "The Pastoral Symphony" in "The Messiah" is based on such tunes.

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leads to a dashing melody, which, to borrow Dr. Ernst Decsey's phrase, has Chianti in its veins,—tutti, and in a fiery manner, *ff.* At the end of this episodic section the violins bring the chief melody back, and a solo flute furnishes an opposing melody. There is free development of the chief theme. A violoncello solo leads to the second episode. A short period in imitation breaks the song of this serenade; a crescendo follows, and after a fortissimo is reached there is a dreamy theme for the solo viola. Fantastically colored measures (tremolo of muted strings) prepare the repetition of the chief theme. This time there is no new development; the movement ends with the few introductory measures, as it began. (See "Hugo Wolfs Letzten Jahren," by Dr. Ernst Decsey, of Graz, an article published in *Die Musik* (1901, pp. 215-220), Professor Dr. H. Reimann's notes to the Berlin Philharmonic concerts, October 10, 1904, and Dr. Ernst Decsey's "Hugo Wolf" in four volumes (Berlin and Leipsic, 1903-06).

\* \* \*

Philipp Wolf, the father of Hugo, was a currier, a currier against his will. The man was interested in literature and art, but he was compelled to follow the family calling. In 1867 his property was so injured by fire that he was never again prosperous. Philipp was something of a violinist and guitarist, and he was the first teacher of Hugo, the

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fourth of eight children. The boy learned the violin and the piano. There was household music,—string quartets or pieces for small orchestra. From 1865 to 1869 Hugo attended the Pfarrhauptschule in his native town; in 1870-71 he went to the Gymnasium in Graz, where he took piano lessons of Joh. Buwa and violin lessons of Ferd. Casper. He then studied at the Gymnasium in St. Paul and in 1874-75 the Gymnasium at Marburg.

In 1875 Hugo entered the Vienna Conservatory. He studied harmony with Franz Krenn and the piano with Wilhelm Schenner. In 1877 he was dismissed from the Conservatory. The Director of the Conservatory was Josef Hellmesberger (1828-93), "a classical violinist and classical conversationalist, a musician *comme il faut* and a Viennese *comme il faut*, an artist whose quartet playing was as celebrated as was the legion of bonmots told by him or attributed to him, a man of the world, a distinguished character in the music life of Vienna." One day he received an astounding note, which read pretty much as follows: "You have only one more Christmas to celebrate, then your end will come. Hugo Wolf." Some humorous student played this trick on Hellmesberger and Wolf. In vain did the latter protest his innocence and show his own handwriting: he was dismissed. Then began Wolf's dark and dreary life: From 1877 to 1881 he lived in Vienna as a needy music teacher. In 1875 he had experienced a great pleasure, one that influenced him mightily. He met Richard Wagner, and for a few minutes talked with him. The fifteen-year-old boy wished to show him some of his compositions. Wagner in a most friendly manner told him to wait until he had written riper and more

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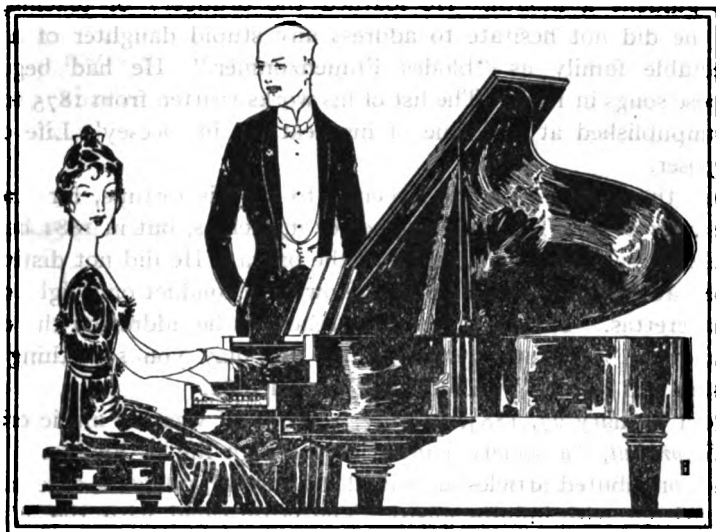


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important works; but the courtesy of Wagner's refusal moved Wolf deeply, just as the performance of "Tannhäuser" at Vienna in November, 1875, had turned him into a fanatical Wagnerite. In these years of poverty Wolf became intimate with Felix Mottl and Adalbert von Goldschmidt. They endeavored to find violin and piano pupils for him. In 1879 his lessons brought him in only thirty-six or thirty-eight guldens a month. He loathed the drudgery of teaching the dull; he did not hesitate to address any stupid daughter of a most respectable family as "blödes Frauenzimmer." He had begun to compose songs in 1875. The list of his works written from 1875 to 1889 and unpublished at the time of his death is in Decsey's *Life of the Composer*.

Wolf thought of going to America to try his fortune, for America was surely a Tom Tiddler's ground for musicians, but in 1881 he went to Salzburg as second conductor of the opera. He did not distinguish himself at Salzburg, where he was allowed to conduct only light operas and operettas. They say that at a rehearsal he addressed the chorus as follows: "O let that stuff alone; I'll play you something from 'Tristan and Isolde.'" He left Salzburg in 1882.

From January 27, 1884, to May, 1887, Wolf was the music critic of the *Salonblatt*, "a society journal of the high life of Vienna." Some of the contributed articles are singularly shrewd, pungent, entertaining, and written with infinite gusto. The critic sided with the Wagner-Bruckner faction, and was reckoned by the superficial, indiscriminate readers of Vienna as a malignant foe of Brahms.\* He wrote enthusiastically in praise of Gluck, Haydn, Mozart, Beethoven, Weber, Schubert,

\* See the reference to Wolf's articles in Miss Florence May's amusing "Life of Johannes Brahms," vol. II, pp. 220-221 (London, 1905). Miss May speaks of Wolf gaining "unenviable notoriety by his persistent attacks upon Brahms's compositions. See also Max Kalbeck's *Life of Brahms*. On the other hand, see Decsey's "Hugo Wolf," vol. I, pp. 87-93.

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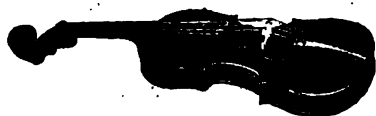
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Schumann, Chopin, Saint-Saëns, and, above all, Wagner and Berlioz. A volume of these articles—"Hugo Wolfs Musikalische Kritiken," edited by Richard Batka and Heinrich Werner for the Vienna Wagner Society—was published at Leipsic in 1911. The volume contains 378 pages.

Wolf's first songs were published in 1887. With the winter of 1888 began the period of his artistic ripeness. His fertility was amazing; perhaps it will prove the destruction of his fame. He set music to poems by Mörike, Eichendorff, Goethe, Keller, cycles from the Spanish and Italian song-books of Geibel and Heyse. It is said that he composed over five hundred songs besides works of larger proportions. His music to Ibsen's "Fest auf Solhaug" was performed at Vienna in 1892. His first opera, "Der Corregidor," was produced at Mannheim, June 7, 1896. In 1892 he began to be known in Northern Germany, and a propaganda soon made his name familiar. A Wolf Society was started in Berlin, another in Vienna, for the purpose of giving the composer material assistance and spreading his fame. There were friends who were practical counsellors, as Joseph and Franz Schulk in Vienna. There were hysterical enthusiasts who did not hesitate to call him the first of living composers.

Cut is the branch that might have grown full straight,  
And burnèd is Apollo's laurel bough.

Wolf had always been of an excitable nature. His enthusiasm was akin to frenzy. In a letter written to Dr. Emil Kauffman\* in 1890: "To me the supreme principle in art is the stern, harsh, inexorable truth, truth that goes to the extent of cruelty. Kleist, for example,—Wagner always first,—is my man. His wonderfully mag-

\* Dr. Kauffmann, son of a Heilbronn Gymnasium professor and song-writer, was then music-director of the University of Tübingen.

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nificent 'Penthesilea' is in all likelihood the truest and at the same time the most horribly ferocious tragedy that ever originated in a poet's brain." Hermann Bahr tells us that, when he was with Wolf at Rimbach in 1883, the composer generally had Kleist's tragedy with him; "he raved about it; his hands shook if he read only a couple of verses from it; his eyes glittered; he appeared as one transfigured, as though he saw a higher and brighter sphere whose gates had opened suddenly." When Wolf went home after a long absence he would hardly exchange greetings before he would take a volume of Kleist from his pocket and read from it to his family and friends. Bahr tells a story that might have been imagined by E. T. A. Hoffmann, and surely Wolf was an Hoffmannesque character. Bahr and Wolf were living together with a common friend, a Dr. E. L., in Vienna. Bahr and his friend were given to hearing the chimes at midnight. Returning home from a "Kneipe" about five one morning, they were eager to go to bed. "The door opened, and from the other room appeared to us Hugo Wolf in a very long shirt, with candle and book in his hand, a most pale and fantastic apparition in the grey uncertain light, with puzzling gestures, now scurrilous, now solemn. He laughed a shrill laugh and jeered at us. Then he came to the middle of the room, waved his candle, and while we were undressing, he began to read to us, chiefly from 'Penthesilea.' And this with such force that we became silent and did not dare to stir; so effective was his speech. The words rushed from his pale lips like black and monstrous birds, which seemed to grow until they filled the whole room with their horrible living shadows; then he suddenly laughed again, and again scoffed at us, and in his long, long shirt, with the flickering candle in his outstretched hand, he disappeared slowly through the door." Bahr then proceeds to tell in extravagant language how, when Wolf read, the

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words became things of flesh and blood. (See his preface to "Gesammelte Aufsätze über Hugo Wolf," vol. i., Berlin, 1898.)

In 1888 Wolf wrote:—

"March 20. Just after my arrival to-day I produced my master-work: 'Erstes Liebeslied eines Mädchens' is out and away the best thing I have ever done. In comparison with this song everything hitherto composed is child's play. The music has such a striking character, as well as such an intensity, that it would rend the nervous system of a block of marble.

"March 21. I withdraw the statement that the 'Erstes Liebeslied eines Mädchens' is my best work, for what I wrote this forenoon, 'Fussreise,' is a million times better. When you have heard this last song, you can have only one wish—to die!"

His mind began to give way in the fall of 1897, when he told his friends that he had been appointed Director of the Vienna Court Opera. His friends persuaded him that it was his duty to call on Gustav Mahler, the director and conductor. He dressed himself in a ceremonious suit of black and was taken to Dr. Svetlin's asylum in Vienna. There he worked on "Penthesilea," the Italian Serenade, and other compositions. He purposed to make Penthesilea the heroine of his third opera,—his second, "Manuel Venegas," is unfinished. It was thought that he was again sane, and in February, 1898, he was released. He seemed the old familiar Wolf, amiable and social, even more amiable than before his sickness. He visited, he journeyed for recreation. Disappointed because "Der Corregidor" was not produced at the Vienna opera season in the season of 1898, he worked hard on his "Manuel Venegas." But his mind failed him, and he begged to be taken again to an asylum. He entered the Lower Austrian State Insane Asylum, where he was five years in dying. Now and then he would

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exclaim, "God, I am then mad!" For a time he recollected clearly the titles, texts, melodies, of his songs, and, when a friend once read to him a newspaper article in which Marcella Prega was praised for singing "Ich hab' in Pena einen Liebsten wonnen," he laughed and whispered, "Yes, that is my song," and with his hand he gave the right tempo.

The following compositions of Wolf have been performed here at Symphony concerts:—

Symphonic Poem, "Penthesilea," November 19, 1904; April 4, 1908.

Italian Serenade for small orchestra, April 1, 1905; October 31, 1908; April 26, 1918.

Song, "Er ist's," with orchestra (Tilly Koenen), January 1, 1910; with orchestra (Elena Gerhardt), February 17, 1912; December 15, 1916.

Song, "Der Freund," with orchestra (Elena Gerhardt), February 17, 1912; December 15, 1916.

Song, "Verborgenheit," with orchestra (Elena Gerhardt), February 17, 1912; with orchestra (Elisabeth Van Endert), February 14, 1914; (Elena Gerhardt) December 15, 1916; (Julia Culp) April 6, 1917.

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This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is the lyric monodrama, "Lélio, ou le retour à la vie" (Lelio; or, The Return to Life). Berlioz published the following preface\* to the full score of the symphony:—

\* The translation into English of this preface is by William Foster Apthorp.

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### PART I.

#### DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

### PART II.

#### A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

### PART III.

#### SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

### PART IV.

#### MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

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## PART V.

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He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies iras*. Witches' dance. The witches' dance and the *Dies iras* together.

In a preamble to this programme, relating mostly to some details of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately at a concert, . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

This programme differs from the one originally conceived by Berlioz. In a letter written to Humbert Ferrand, April 16, 1830, Berlioz sketched the argument of the symphony "as it will be published in the programme and distributed in the hall on the day of the concert." According to this argument the "Scene in the Fields" preceded the "Ball Scene." "Now, my friend," wrote Berlioz, "see how I have woven my romance, or rather my story, and it will not be difficult for you to recognize the hero. I suppose that an artist endowed with a lively imagination, finding himself in the mental state that Châteaubriand has painted so admirably in 'René,' sees for the first time a

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woman who realizes the ideal of beauty and charms that his heart has long yearned for, and he falls desperately in love with her. Strange to say, the image of the loved one never comes into his mind without the accompaniment of a musical thought in which he finds the characteristic grace and nobility attributed by him to his beloved. This double *idée fixe*—obsessing idea—constantly pursues him; hence the constant apparition in all the movements of the chief melody of the first allegro.

"After a thousand agitations he entertains some hope; he believes that he is loved in turn. Happening one day to be in the country, he hears afar off two shepherds playing in dialoguing a *ranz des vaches*, and this pastoral duet throws him into a delightful reverie. The melody reappears a moment in the midst of the themes of the adagio.

"He is at a ball, but the festal tumult cannot distract him; the obsessing idea still haunts him, and the dear melody ~~cuts~~ beats his heart a-beating during a brilliant waltz.

"In a fit of despair he poisons himself with opium; the narcotic does not kill him, it gives him a horrible dream in which he believes that he has killed his loved one, that he is condemned to death, that he is present at his own execution. March to the scaffold: immense procession of executioners, soldiers, people. At the end the melody again appears, as a last thought of love, and it is interrupted by the fatal blow.

"He then sees himself surrounded by a disgusting mob of sorcerers and devils united to celebrate the night of the Sabbat. They call to some one afar. At last *the melody* arrives, hitherto always graceful, but now become a trivial and mean dance tune; it is the beloved who comes to the Sabbat to be present at the funeral procession of her victim. She is now only a courtesan worthy to figure in such an orgy. The ceremony begins. The bells toll, the infernal crew kneel, a chorus

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sings the prose for the dead, the plain-song (*Dies Irae*), two other choirs repeat it by parodying it in a burlesque manner; then there is the mad whirl of the Sabbath, and at its wildest height the dance tune is blended with the *Dies Irae*, and the dream is at an end."

\*\*\*

Julien Tiersot published in the *Ménestrel* (Paris), June 26, 1904, a hitherto unpublished draft of the programme of this symphony; it is undoubtedly the draft made by Berlioz for the first printed programme. The manuscript is in the library of the Conservatory of Paris.

There is an introductory note: "Each part of this orchestral drama being only the musical development of given situations, the composer thinks it indispensable to explain the subject in advance. The following programme, then, should be regarded as the spoken text of an opera, which serves to introduce the pieces of music, to describe the character, to determine the expression.

"The author supposes a young musician affected by that mental disease which a celebrated writer calls *le vague des passions*" (thus Berlioz begins). The description of the motive is about as before; but this sentence is added: "The transition from this state of melancholy reverie, interrupted by some fits of joy without true cause, to that of delirious passion with its movements of fury, jealousy, its returns of tenderness, its tears, etc., is the subject of the first part.

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'I am *alone* in the world,' he says to himself.  
'Soon perhaps I shall no longer be *alone*,  
But if she should deceive me!'

This mixture of hope and fear and these ideas of happiness disturbed by certain dark forebodings, form the subject of the adagio.

"After having the sure knowledge that she whom he adores does not return his love, but is incapable of comprehending it, and furthermore has made herself unworthy of it, the artist poisons himself with opium." The description that follows is practically the one already published.

In the description of the Sabbath the composer does not frankly characterize the once loved one as a courtesan.

It will be seen that Berlioz changed fundamentally his original intention. The artist was originally supposed to live the experiences of the first three scenes in the course of his normal life: under the influence of the drug he dreamed the horrible dreams of his execution and the Sabbath.

In the programme finally printed at the beginning of his score, all the scenes are an opium dream.

There are minor differences in the detail of the programmes of the first two concerts and of the preserved sketch, which are summed up by Mr. Tiersot in the *Ménestrel* of July 10, 1904, p. 219.

\* \* \*

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Harriet Constance Smithson, known in Paris as Henrietta Smithson, born at Ennis, Ireland, March 18, 1800, was seen as Ophelia by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first September 6 with Kemble, Powers, and Liston. Her success was immediate and overwhelming. She appeared as Juliet, September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost." And the story still survives, in spite of Berlioz's denial, that he then exclaimed: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and he was thereafter miserable. He wrote the "Romeo and Juliet" symphony, and to the end he preferred the "Love Scene" to all his other music.

Berlioz has told in his Memoirs the story of his wooing. He was madly in love. After a tour in Holland, Miss Smithson went back to London, but Berlioz saw her always by his side; she was his obsessing idea, the inspiring Muse. When he learned through the journals of her triumphs in London in June, 1829, he dreamed of composing a great work, the "Episode in the Life of an Artist," to triumph by her side and through her. He wrote Ferrand, February 6, 1830: "I am again plunged in the anguish of an interminable and inextinguishable passion, without motive, without cause. She is always at London, and yet I think I feel her near me: all my remembrances awake and

\* Boschot describes her as she looked in 1827: "Tall, lithe, with shoulders rather fat and with full bust, a supple figure, a face of an astonishing whiteness, with bulging eyes like those of the glowing Mme. de Staël, but eyes gentle, dreamy, and sometimes sparkling with passion. And this Harriett Smithson had the most beautiful arms,—bulbous flesh, sinuous line. They had the effect on a man of a caress of a flower. And the voice of Harriett Smithson was music."

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unite to wound me; I hear my heart beating, and its pulsations shake me as the piston strokes of a steam engine. Each muscle of my body shudders with pain. In vain! 'Tis terrible! O unhappy one! if she could for one moment conceive all the poetry, all the infinity of a like love, she would fly to my arms, were she to die through my embrace. I was on the point of beginning my great symphony ('Episode in the Life of an Artist'), in which the development of my infernal passion is to be portrayed; I have it all in my head, but I cannot write anything. Let us wait."

He wrote Ferrand on April 16, 1830: "Since my last I have experienced terrible hurricanes, and my vessel has cracked and groaned horribly, but at last it has righted itself; it now sails tolerably well. Frightful truths, discovered and indisputable, have started my cure; and I think that it will be as complete as my tenacious nature will permit. I am about to confirm my resolution by a work which satisfies me completely." He then inserted the argument which is published above. "Behold, my dear friend, the scheme of this immense symphony. I am just writing the last note of it. If I can be ready on Whitsunday; May 30, I shall give a concert at the Nouveautés, with an orchestra of two hundred and twenty players. I am afraid I shall not have the copied parts ready. Just now I am stupid; the frightful effort of thought necessary to the production of my work has tired my imagination, and I should like to sleep and rest continually. But if the brain sleeps, the heart keeps awake."

On May 13, 1830, he wrote: "I think that you will be satisfied with the scheme of my 'Fantastic Symphony' which I sent you in my letter. The vengeance is not too great; besides, I did not write the 'Dream of a Sabbath Night' in this spirit. I do not wish to avenge myself. I pity her and I despise her. She's an ordinary woman, endowed with

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an instinctive genius for expressing the lacerations of the human soul, but she has never felt them, and she is incapable of conceiving an immense and noble sentiment, as that with which I honored her. I make to-day my last arrangements with the managers of the Nouveautés for my concert the 30th of this month. They are very honest fellows and very accommodating. We shall begin to rehearse the 'Fantastic Symphony' in three days; all the parts have been copied with the greatest care; there are 2,300 pages of music; nearly 400 francs for the copying. We hope to have decent receipts on Whitsunday, for all the theatres will be closed. . . . I hope that the wretched woman will be there that day; at any rate there are many conspiring at the Feydeau to make her go. I do not believe it, however; she will surely recognize herself in reading the programme of my instrumental drama, and then she will take good care not to appear. Well, God knows all that will be said, there are so many who know my story!" He hoped to have the assistance of the "incredible tenor," Haizinger, and of Schröder-Devrient, who were then singing in opera at the Salle Favart.

The "frightful truths" about Miss Smithson were sheer calumnies. Berlioz made her tardy reparation in the extraordinary letter written to Ferrand, "October 11, 1833, shortly after his marriage. He too had been slandered: her friends had told her that he was an epileptic, that he was mad. As soon as he heard the slanders, he raged,



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he disappeared for two days, and wandered over lonely plains outside Paris, and at last slept, worn out with hunger and fatigue, in a field near Sceaux. His friends had searched Paris for him, even the morgue. After his return he was obstinately silent for several days.

Hence his longing for public vengeance on the play-actress. After a poorly attended rehearsal the managers abandoned the project, and Berlioz was left with his 2,300 pages of copied music. He then tried to console himself with his "Ariel," Camille Moke,\* whom he vainly endeavored to marry. He was jilted by her, and, although he was awarded the *prix de Rome* in 1830, he was profoundly unhappy in consequence of her coquetry. The story of his relations with the pianist Camilla, afterwards Mme. Pleyel, and her relations with Ferdinand Hiller is a curious one, and has been told at length by Hippeau, Jullien, Tiersot, Boschot, and by Berlioz himself in his *Memoirs*, letters, and in his bitter "Euphonia, ou la ville musicale," † a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre." Hippeau advanced the theory that it was Camille, not Miss Smithson, on whom Berlioz wished to take vengeance by the programme of his "Sabbat," but Tiersot has conclusively disproved the theory by his marshalling of dates. The family of Camille told him that he must produce an opera before he could marry her; he thought of begging the king to release him from his obligatory years at Rome; he entertained all kinds of wild plans, but at last he determined to give a grand concert at which his cantata "Sardanapale," which took the *prix de Rome*, and the "Fantastic Symphony" would be performed. Furthermore, Miss Smithson

\* Marie Felicité Denise Moke, the daughter of a Belgian teacher of language, was born at Paris, September 4, 1811; she died at St. Joosse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory.

† Berlioz's tale, "Le Suicide par Enthousiasme," based on his affair with Miss Moke, was first published in the *Gazette Musicale* of 1834 and afterwards in "Les Soirées d'Orchestre." "Euphonia" first appeared in the *Gazette Musicale* of 1844, and in it the allusions are more clear.



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was then in Paris. The concert was announced for November 14, 1830, but it was postponed till December 5 of that year. "I shall give," he wrote Ferrand, November 19, "at two o'clock, at the Conservatory, an immense concert, in which will be performed the overture to 'Les Francs Juges,' the 'Chant sacré' and the 'Chant guerrier' from the 'Mélodies,' \* the scene 'Sardanapale,' with one hundred musicians for *THE CONFLAGRATION*, and at last the 'Fantastic Symphony.' Come, come, it will be terrible! Habeneck will conduct the giant orchestra. I count on you." He wrote to him on December 7: "This time you must come; I have had a furious success. The 'Fantastic Symphony' has been received with shouts and stampings; the 'March to the Scaffold' was redemanded; the 'Sabbat' has overwhelmed everything by its satanic effect." Camille after this concert called Berlioz "her dear Lucifer, her handsome Satan," but Miss Smithson was not present; she was at the Opéra at a performance for her benefit, and she mimed there for the first and last time the part of Fenella in Auber's "Muette de Portici." The symphony made a sensation; it was attacked and defended violently, and Cherubini answered, when he was asked if he heard it: "Zé n'ai pas besoin d'aller savoir comment il né faut pas faire."

After Berlioz returned from Italy, he purposed to give a concert. He learned accidentally that Miss Smithson was still in Paris; but she had no thought of her old adorer; after professional disappointments in London, due perhaps to her Irish accent, she returned to Paris in the hope of establishing an English theatre. The public in Paris knew her no more; she was poor and at her wit's ends. Invited to go to a concert, she took a carriage, and then, looking over the programme,

\* "Mélodies irlandaises," composed in 1820, published in 1830 (Op. 2), and dedicated to Thomas Moore. The words were adapted from Moore's poem by F. Gounet. The set, then entitled "Irlande," was published again about 1850.



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she read the argument of the "Fantastic Symphony," which with "Lélio," its supplement, was performed on December 9, 1832. Fortunately, Berlioz had revised the programme and omitted the coarse insult in the programme of the "Sabbat"; but, as soon as she was seen in the hall of the Conservatory some who knew Berlioz's original purpose chuckled, and spread malicious information. Miss Smithson, moved by the thought that her adorer, as the hero of the symphony, tried to poison himself for her, accepted the symphony as a flattering tribute.

Tiersot describes the scene at this second performance in 1832. The pit was crowded, as on the great days of romantic festival occasions,—Dumas's "Antony" was then jamming the Porte Saint-Martin,—with pale, long-haired youths, who believed firmly that "to make art" was the only worthy occupation on the earth; they had strange, fierce countenances, curled moustaches, Merovingian hair or hair cut brush-like, extravagant doublets, velvet-faced coats thrown back on the shoulders. The women were dressed in the height of the prevailing fashion, with coiffures *à la girafe*, high shell combs, shoulder of mutton sleeves, and short petticoats that revealed buskins. Berlioz was seated behind the drums, and his "monstrous antediluvian hair rose from his forehead as a primeval forest on a steep cliff." Heine was in the hall, and he was especially impressed by the Sabbat, "where the Devil sings the mass, where the music of the Catholic church is parodied with the most horrible, the most outrageous buffoonery. It is a farce in which all the serpents that we carry hidden in the heart raise their heads, hissing with pleasure and biting their tails in the transport of their joy. . . . Miss Smithson was there, whom the French actresses have imitated so closely. M. Berlioz was madly in love with this woman for three years, and it is to this passion that we owe the savage

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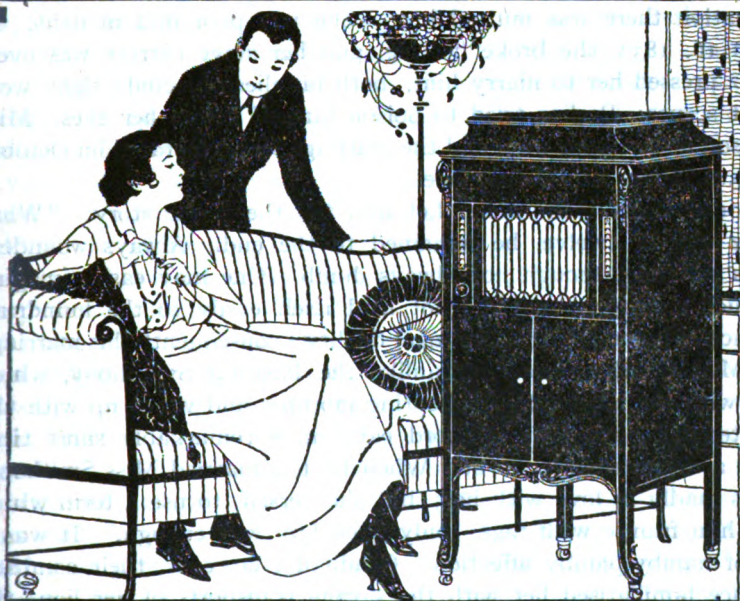
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symphony which we hear to-day." It is said that, each time Berlioz met her eyes, he beat the drums with redoubled fury. Heine added "Since then Miss Smithson has become Mme. Berlioz, and her husband has cut his hair. When I heard the symphony again last winter, I saw him still at the back of the orchestra; in his place near the drums. The beautiful Englishwoman was in a stage-box, and their eyes again met; but he no longer beat with such rage on his drums."

Musician and play actress met, and after mutual distrust and recrimination there was mutual love. She was poor and in debt; on March 16, 1833, she broke her leg, and her stage career was over. Berlioz pressed her to marry him; both families objected; there were violent scenes; Berlioz tried to poison himself before her eyes; Miss Smithson at last gave way, and the marriage was celebrated on October 3, 1833. It was an unhappy one.

Legouv   knew them well. Let him tell the tragic story: "What Berlioz was at twelve, he remained to the end. Always wounded, always suffering, though not always dumb. One may easily imagine that such a temperament did not lend itself easily to the humdrum existence of home-life or to conjugal fidelity; consequently his marriage with Miss Smithson was not unlike the Pastoral Symphony, which opens with the most delightful spring morning and winds up with the most terrible hurricane. Discord came in a remarkably short time and in a rather singular form. When Berlioz married Miss Smithson, he was madly in love with her; but she herself, to use a term which drove him frantic with rage, 'only liked him well enough.' It was a kind of namby-pamby affection. Gradually, however, their common existence familiarised her with the savage transports of her lion, the charm of which began to tell upon her; in short, in a little while, the

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originality of her partner's mind, the magnetic spell of his imagination, the magnetic influence of his heart, won upon his apathetic companion to a degree such as to transform her into a most affectionate wife; tender regard changed into love, love into passion, and passion into jealousy.

"Unfortunately it often happens that man and wife are like the plates of a pair of scales, they rarely keep balanced; when the one goes up, the other goes down. Such was the case with the newly married couple. While the Smithson thermometer rose, the Berlioz thermometer fell. His feelings changed into a sterling, correct, and placid friendship, while at the same time his wife became imperiously exacting, and indulged in violent recrimination, unfortunately but too justified. Berlioz, mixed up with the whole of the theatrical world in virtue of his position as a musical critic and a composer, was exposed to temptations to which stronger minds than his would have yielded. In addition to this, his very title of struggling genius gave him a prestige which easily changed his interpreters into perhaps 'too sympathetic' comforters. Madame Berlioz became too apt to look in her husband's articles for the traces of her husband's infidelity; she even looked for them elsewhere, and fragments of intercepted letters, drawers indiscreetly opened, provided her with incomplete revelations, which sufficed to put her beside herself, but only partly enlightened her. . . . Miss Smithson was already too old for Berlioz when he married her; sorrow in her case accelerated the ravages of time; she grew visibly older day by day instead of year by year, and, unfortunately, the older she grew in features, the younger she grew at heart, the more intense became her love, and also the more bitter she herself became, until it was torture to him and to her, to such a degree, in fact, that one night their young child, awakened by a terrible outburst of

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indignation and temper on the part of his mother, jumped out of his bed and running up to her exclaimed, 'Mamma, mamma, don't do like Madame Lafarge.' \*

"A separation became inevitable. She who had been Miss Smithson, grown old and ungainly before her time, and ill besides, retired to a humble lodging at Montmartre, where Berlioz, notwithstanding his poverty, faithfully and decently provided for her. He went to see her as a friend, for he had never ceased to love her, he loved her as much as ever; but he loved her differently, and that difference had produced a chasm between them."

After some years of acute physical as well as mental suffering, the once famous play-actress died, March 3, 1854. Berlioz put two wreaths on her grave, one for him and one for their absent son, the sailor. And Jules Janini sang her requiem in a memorable *feuilleton*.

Berlioz married Marie Recio† early in October, 1854. He told his son Louis and wrote to his friends that he owed this to her.

\* \*

The "Fantastic Symphony," then, was first performed on December 5, 1830. Berlioz was almost twenty-seven years old. Beethoven had not been dead four years; Schubert had been buried a little over two years; Schumann had just obtained his mother's permission to study music; Verdi was a poor and unknown student at Busseto; César Franck was eight years old; Wagner was studying at Leipzig with the cantor of the Thomasschule; Brahms and Tschaikowsky were unborn.

The first performance of the work in America was at a concert of the Philharmonic Society of New York, Carl Bergmann conductor, January 27, 1866.

\* The heroine of a famous murder trial that shook Paris.

† Marie Recio was the daughter of Sothens Villas-Recio, who was the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little." Berlioz became acquainted with her when he was miserable with his wife. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her debut at the Opéra, Paris, on October 30, 1847, as *Isis* in "La Favorite," but she took only subordinate parts, and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his *Memoirs* gives a ghastly account of the burial.

CARMINE  
**FABRIZIO**  
VIOLINIST

STUDIO: 6 Newbury St., Boston.

PHONES (Studio, E. B. 3529-R  
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The first performance in Boston was at a concert of the Harvard Musical Association, February 12, 1880.

The symphony has been played here at concerts of the Boston Symphony Orchestra December 19, 1885, December 31, 1887, November 29, 1890, March 3, 1894, March 9, 1895, April 23, 1898, February 9, 1901, January 28, 1905; March 6, 1909.

A performance by the New York Symphony Orchestra was led by Felix Weingartner in Symphony Hall, Boston, January 17, 1906.

\* \*

The first movement is scored for two flutes, two oboes, two clarinets, two cornet-à-pistons, two trumpets, four horns, four bassoons, kettledrums, and strings. It begins with a slow introduction, Largo, C minor, 4-4. Two measures of soft prelude lead to a plaintive theme played by the strings pianissimo. This theme is the melody of a romance composed by Berlioz in his youth, when he was in love with Estelle Gautier, of Meylan, the Estelle to whom, as Mme. Fornier, he turned in his bitter last years, addressed extraordinary letters (published in April, 1903, in the *Revue Bleue*, Paris, and entitled "Une Page d'Amour Romantique"), and proposed marriage. The words of the romance, "Je vais donc quitter pour jamais mon doux pays, ma douce amie," are from Florian's "Estelle et Némorin." This romance with chamber music was burned before Berlioz went to Paris, but he tells in the fourth chapter of his Memoirs how it came into his mind when he wrote the symphony: "It seemed to me to suit the expression of this overwhelming sadness of a young heart which hopeless love begins to torture." The melody of the original romance is in G minor, for, in spite of Berlioz's remark about burning manuscripts, a volume of these early romances, copied by Berlioz and given to a friend at

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la Côte Saint-André, is now preserved in the Musée Berlioz. Lively passage-work leads to another broad and melodious theme, sung by flute, clarinet, and horns, in octaves. The first theme is repeated by the violins in octaves over harmonies in the other strings, with contrapuntal figuration in flute and clarinet. This period becomes melodically more and more vague, and ends with a long organ-point on A-flat, over which horns give out fragments of melodic phrases against arpeggios in muted violins, pizzicato notes in the violas, and strange harmonies in flutes and clarinets. The main body of the movement, *Allegro agitato e appassionato assai*, C major, 4-4 (but really 2-2 time), begins with orchestral exclamations answered by a pianissimo echo and followed by soft chords that lead to a full cadence. Then comes the first theme, the Fixed Idea, the melodic image of the loved one of the dream. Adolphe Boschot says that this theme was invented by Berlioz for his cantata "Herminie," written two years before (July, 1828) in competition for the *prix de Rome*; that, out of forty measures, thirty-five are identical, and certain developments in imitation are also identical.\* It is given out first by violins and flute in unison, without accompaniment at first, but it is soon accompanied by staccato chords in the other strings. This theme is long and curiously constructed. There is a transitional subsidiary period, and a short climax, ending with a modulation to G major, leads to the announcement of the second theme, the thesis of which is identical with the opening figure of the Fixed Idea. The new portion of the second theme keeps interrupting attempted repetitions of the Fixed Idea. The development is scanty. The free fantasia begins with developments on the first figure of the Fixed Idea against a counter-figure in the wood-wind taken from the same theme. Fragments of the second theme follow. A climax leads to a long rest, and after a horn note and agitation of the second violins the Fixed Idea is sung in G major. The working-out continues, and there is a long contrapuntal climax. The third part begins with a fortissimo return of the Fixed Idea. The coda follows.

\* "La Jeunesse d'un Romantique," by Adolphe Boschot, pp. 298, 385-387 (Paris, 1906).

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almost immediately, and towards the end the first section of the Fixed Idea is repeated, *pianissimo*, over sustained harmonies in the other strings.

II. The Ball Scene is scored for two flutes (one interchangeable with piccolo), one oboe, two clarinets, four horns, two harps, strings. *Allegro non troppo*, A major, 3-8. It begins with a short introduction. The main body begins with a waltz melody in A major in the first violins over a conventional waltz accompaniment in the other strings. Harps enrich with arpeggios. An episodic passage follows, and the thesis of the waltz theme returns with a brilliantly varied accompaniment. There is a transitional passage leading to what may be called a trio, F major. Wood-wind instruments sing the Fixed Idea in waltz rhythm. The violins weave in phrases from the waltz as a contrapuntal accompaniment. There is a return to A major, and the waltz is repeated. There is a brilliant coda, *più animato*, on a new figure and counter-figure.

III. The Scene in the Fields is scored for two flutes, two oboes (the second is interchangeable with English horn), two clarinets, four horns, four bassoons, four kettledrums (each one played by a separate player), strings. It opens *Adagio*, F major, 6-8, with an imitative pastoral dialogue between oboe (behind the stage) and English horn (in orchestra). Then follows the chief theme of the movement, a melody sung in unison, then in thirds, by violins and flutes. The second theme, of a plaintive character, follows, and a figure heard in the introduction of the first movement is developed. A modulation to C major brings a return of the chief theme, sung by violas, 'cellos, bassoons. The development grows more passionate. Fragments of the Fixed Idea appear now and then in flute and oboe. The storm subsides. The clarinet sings phrases of the chief theme, which is repeated as a whole in C major by the second violins. In the coda the first measures of the chief theme are worked up in canonical imitation against similar imitations on the first figure of the Fixed Idea. A reappearance of a figure from the second theme leads to a decrescendo and at last to silence. The English horn takes up its part of the opening pastoral dialogue, but its phrases are answered by low thunder in the kettledrums played in harmony. A sigh of the strings against a horn note brings the end.

IV. The March to the Scaffold is scored for two flutes, two oboes, two clarinets, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, snare-drum, big drum, cymbals, strings. It opens *pianissimo*, *Allegretto non troppo*, G minor, 4-4, with rumblings in the kettledrums and basses (*pizzicati*). There are wild calls on wind instruments. The first theme is in the 'cellos and double-basses. The bassoons enter with a weird counter-theme. The theme is taken up by violins against

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a contrapuntal bass in the other strings and a rumbling in the kettle-drums, while the full orchestra exclaims between phrases. After the theme is worked up in contrary motion, the heroic second theme is played by all the wind instruments, B-flat major. There is a repeat; which leads back to the beginning of the movement. The first theme is worked out tumultuously by full orchestra. Some of the harmonic progressions led Berlioz to add a footnote: "There is no misprint here." The climax is cut short by the first phrase of the Fixed Idea (clarinet, pianissimo), which in turn is cut off by an orchestral crash, answered by rolls of drums. Mr. Boschot insists that this march was first written by Berlioz for his opera "Les Franc Juges" in 1826 or 1827, that this March to the Scaffold was originally a "Marche des Gardes," and Berlioz later only added the theme of the Fixed Idea. This statement provoked a bitter controversy between Messrs. Boschot and Tiersot. (See Boschot's "La Jeunesse d'un Romantique," pp. 249, 388, 389, 394, 419, and "Un Romantique sous Louis Philippe" (Paris, 1908); pp. 639-641; numbers of the *Ménestrel* during the summer of 1906; *Le Mercure Musical*, December, 1906.)

V. The Scene of the Sabbath is scored for one piccolo, one flute, two oboes, one small E-flat clarinet, one clarinet, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, one big drum (set on end and played upon with kettle-drum sticks by two players), cymbals, strings. It begins with an introduction, Larghetto, C major 4-4, which leads to a short allegro in the same key, 6-8, in which the clarinet gives out the Fixed Idea in the "rhythm of a mean dance tune." There are orchestral shrieks (1-1 time), and there is another allegro in E-flat major, 6-8, in which the E-flat clarinet, soon doubled by piccolo, squeaks out the Fixed Idea. The score becomes fuller, and a sort of recitative (basses and bassons) introduces the main body, Allegro, C minor, 6-8. Bells toll on C and G. There are hints at the theme of the Witches' Dance. Bassoons and ophicleides begin intoning the Dies Irae, which is parodied by horns and trombones. A short transitional passage, with a hint at the dance, leads to the dance itself, C major, fugato. This fugue—for Schumann said Berlioz "need not have been so modest as to call it a fugato"—is developed at some length. There is a fortissimo return of the Dies Irae in the wind instruments, and strings and flutes go on with the development of the fugal dance. There is a wildly fantastic coda, and the full orchestra gives a distorted reminder of the Fixed Idea.

The symphony is dedicated to Nicholas I. of Russia.

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## Twenty-fourth Programme

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FRIDAY AFTERNOON, MAY 3, at 2.30 o'clock

SATURDAY EVENING, MAY 4, at 8.00 o'clock

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Schubert . . . . . Symphony in B minor, "Unfinished"

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Beethoven . . . . . Symphony No. 3, in E-flat, "Eroica"

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ERNST SCHMIDT. Conducto.

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THIRTY-SEVENTH SEASON, 1917-1918

### Programme of the Twenty-fourth Afternoon and Evening Concerts

WITH HISTORICAL AND DESCRIPTIVE  
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, MAY 3

AT 2.30 O'CLOCK

SATURDAY EVENING, MAY 4

AT 8.00 O'CLOCK

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Thirty-seventh Season, 1917-1918

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Noack, S.	Ribarsch, A. Traupe, W.	Goldstein, H. Baraniecki, A.	Sauvlet, H. Grünberg, M.
Mahn, F. Tak, E.	Spoor, S. Ringwall, R.	Berger, H. Sülzen, H.	Goldstein, S. Fiedler, A.
Habenicht, W. Fiedler, B.	Gerardi, A. Kufth, R.	Pinfield, C. Gunderson, R.	Gewirtz, J. Rosen, S.

### VIOLAS.

Ferir, E. Wittmann, F.	Werner, H. Schwerley, P.	Gietzen, A. Berlin, W.	v.Veen, H. Kautzenbach, W.
	Van Wynbergen, C. Blumenau, W.		

### VIOLONCELLOS.

Warnke, H. Malkin, J.	Keller, J. Nagel, R.	Barth, C. Nast, L.	Belinski, M. Folgmann, E.	Steinke, B. Warnke, J.
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### BASSES.

Kunze, M. Gerhardt, G.	Agnesy, K. Jaeger, A.	Seydel, T. Huber, E.	Ludwig, O. Schurig, R.
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### FLUTES.

Maquarre, A.  
Brooke, A.  
de Mailly, C.

### OBOES.

Longy, G.  
Lenom, C.  
Stanislaus, H.

### CLARINETS.

Sand, A.  
Mimart, P.  
Vannini, A.

### BASSOONS.

Mosbach, J.  
Mueller, E.  
Piller, B.

### PICCOLO.

Battles, A.

### ENGLISH HORN.

Mueller, F.

### BASS CLARINET.

Stumpf, K.

### CONTRA-BASSOON.

Fuhrmann, M.

### HORNS.

Wendler, G.  
Lorbeer, H.  
Hain, F.  
Resch, A.

### HORNS.

Jaenicke, B.  
Miersch, E.  
Hess, M.  
Hübner, E.

### TRUMPETS.

Heim, G.  
Mann, J.  
Nappi, G.  
Kloepfel, L.

### TROMBONES.

Alloo, M.  
Belgiorno, S.  
Mausebach, A.  
Kenfield, L.

### TUBA.

Mattersteig, P.

### HARPS.

Holy, A.  
Cella, T.

### TYMPANI.

Neumann, S.  
Kandler, F.

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SATURDAY EVENING, MAY 4, at 8 o'clock

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Beethoven . . . Symphony No. 3, in E-flat major, "Eroica," Op. 55  
I. Allegro con brio.  
II. Marcia funebre: Adagio assai.  
III. Scherzo: Allegro vivace; Trio.  
IV. Finale: Allegro molto.

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Bach . . . . . Prelude, Adagio, and Gavotte in Rondo Form  
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Berlioz . . . . . Overture to the Opera "Benvenuto Cellini," Op. 23

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**LUDWIG VAN BEETHOVEN**

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Anton Schindler wrote in his *Life of Beethoven* (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinfonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinfonia Eroica.'"



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These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a staunch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony; that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-04. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

M. Vincent d'Indy in his remarkable *Life of Beethoven* argues against Schindler's theory that Beethoven wished to celebrate the French

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Revolution *en bloc*. "*C'était l'homme de Brumaire*" that Beethoven honored by his dedication (pp. 79-82).

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "*Sinfonia grande*." Two words that should follow immediately were erased. One of these words is plainly "*Bonaparte*," and under his own name the composer wrote in large characters with a lead-pencil: "*Written on Bonaparte*."

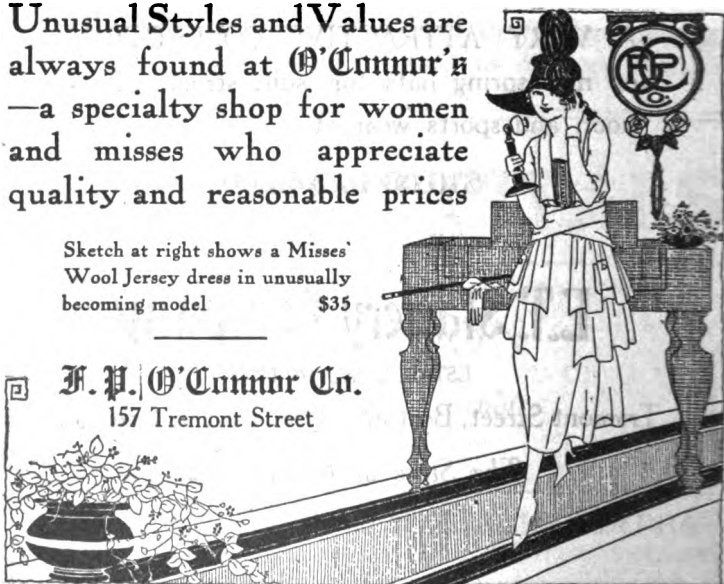
Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or Général Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The first performance of the symphony was at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there was more

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"light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

\* \* \*

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, G. J. Webb, conductor, December 13, 1851. At this concert Berlioz's overture to "Waverley" was also performed in Boston for the first time. The soloists were Mme. Gorla Botho, who sang airs from "Robert le Diable" and "Charles VI."; Thomas Ryan, who played a clarinet fantasia by Reissiger; and Wulf Fries, who played a fantasia by Kummer for the violoncello. The overture to "Il Barbiere di Siviglia" ended the concert.

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major.

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Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, *pianissimo* e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

M. d'Indy, discussing the patriotism of Beethoven as shown in his music, calls attention to the "*militarisme*," the adaptation of a war-like rhythm to melody, that characterizes this march.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are *pianissimo* and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic

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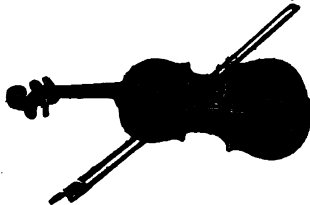
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material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

**Finale:** Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations. Beethoven was fond of this theme, for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, kettledrums, and strings.

\* \* \*

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener

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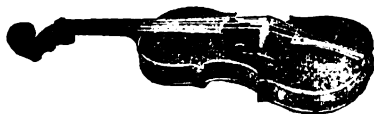
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hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five years, after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('Held') the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded

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with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by Hans von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there Bülow might have stopped where Beethoven began.

# PRELUDE, ADAGIO, AND GAVOTTE IN RONDO FORM (ARRANGED FOR STRING ORCHESTRA BY SIGISMUND BACHRICH)

JOHANN SEBASTIAN BACH

(Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750.)

The three movements are Praeludium, Allegro (E major); Adagio (C major); Gavotte e Rondo, Moderato (E major). The first and third are taken from the third Partita for violin solo in E major. The second from the second Sonata for violin solo in A minor. The Prelude is in 3-4 time; the Adagio in 3-4 time; the Gavotte in 2-2. Bach's original titles, as they are stated in the edition of the Bach Gesellschaft, are "I., Preludio; II., Andante; III., Gavotte en Rondeau." Bachrich did not translate correctly "Gavotte en Rondeau." The original

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title means simply "Gavotte in Rondo Form." Alfred Dörffel thought this designation may have come from Anna Magdalene Bach, Johann Sebastian's second wife. Much of the second copy is in her writing. Bachrich's change of Andante to Adagio is of little importance, for Italian tempo marks had often a different meaning in Bach's time from the generally accepted meaning now, and they were at times used, as it would seem to us, with Olympian indifference.

The first autograph of the original set of Bach's three Sonatas and three Partitas is now in the Royal Library in Berlin. At the end of the first Sonata is the following note in another handwriting: "I found this excellent work, written by Joh. Sebast. Bach with his own hand, in a heap of old paper intended for a butter-shop, among the belongings of the pianist Palschau\* in St. Petersburg in 1814. Georg Pölchau."†

The six solo sonatas and six violoncello sonatas of Bach were, according to the autograph title-pages, to be played without accompaniment: "violino solo senza basso"; "violoncello solo senza basso"; yet some students of Bach have thought that he intended to have the sonatas accompanied by a clavichord. Mendelssohn and Schumann wrote accompaniments for the chaconne in the second violin partita; Schumann wrote accompaniments for certain sonatas. In Bach's period it was the custom for a composer to leave a considerable portion of a work unwritten, and the clavichord was looked on as a matter of course in almost every combination of instruments.

The six sonatas of Bach for violin were written not later than the years of his sojourn at Cöthen, 1717-23. They were written possibly at Weimar between 1708 and 1717.

\* Palschau, a pianist of whom little is known. Was born in Germany. In 1771 two of his pianoforte concertos with accompaniment were published at Riga. It would appear from them that he was a pupil of J. G. Mützel, organist at Riga, or that the concertos were written in Mützel's manner. Gerber states that Palschau was living, highly honored at Petrograd in 1800. Was Palschau the eight-year-old infant phenomenon whom Burney heard about 1750 in London? An air and variations for pianoforte (four hands) and a "Suite des Aïres russes" by Palschau were published at Petrograd.

† Georg Pölchau, born on July 5, 1773, at Cremon, in Liefland, settled in Hamburg, where he sang in concerts and began to collect a musical library. He bought the manuscripts of C. P. E. Bach after the latter's death, also autographs of others of the Bach family. In 1813 he moved to Berlin, where he died on August 12, 1836. He was much interested in the Singakademie. At Potsdam he discovered 120 previously unknown compositions of Frederick the Great. His books and music were bought by the Royal Library and the Singakademie. In 1835 the former library acquired from the Singakademie the Bach manuscripts. Pölchau's bust is in the Royal Library.

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Bachrich's little suite was produced at a Philharmonic concert in Vienna in 1878. The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 18, 1884.

Bachrich, born at Zsambokreth, Hungary, January 23, 1841, studied the violin with Böhm at the Vienna Conservatory (1851-57). He conducted in a small Viennese theatre until 1861, when he went to Paris. There he was a humble conductor, a journalist, an apothecary, and he was connected with the crinoline business. Returning to Vienna, he was for twelve years the viola player of the Hellmesberger Quartet. He taught at the Conservatory until 1899 and was a member of the Philharmonic and Opera orchestras, also of the Rosé Quartet. He composed chamber music, violin pieces, songs, and these works for the stage: "Muzzedin" (Vienna, 1883), "Heini von Steier" (Vienna, 1884), "Der Fuchsmajor" (Prague, 1889), and a ballet "Sakuntala" (Vienna, 1884). His daughter Cécile was engaged in 1899 as coloratura singer at the Cologne City Theatre. A son is known in Vienna as a violinist. Bachrich died in 1913.

# OVERTURE TO THE OPERA "BENVENUTO CELLINI," OP. 23.

HECTOR BERLIOZ

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This overture was composed at Paris early in 1838. Prudhomme says it was composed probably in January of that year. Berlioz wrote to Maurice Schlesinger, the publisher, on January 7, 1838: "It is absolutely necessary that I should rest and find a shelter from albums. For a fortnight I have searched vainly for three hours to dream at leisure over the overture of my opera. The inability to obtain them is a torture of which you have no idea, one that is absolutely insup-

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portable. I warn you then that if I were forced to live on bread and water up to the moment when my score would be completed, I do not wish to hear anything more about a criticism of any sort. Meyerbeer, Liszt, Chopin, and Kalkbrenner are not in need of my praise."

The overture was performed for the first time at the first performance of the opera "Benvenuto Cellini" at the Opéra, Paris, September 10, 1838. François Antoine Habeneck conducted from manuscript.

The first performance of the overture in Germany was at the opera-house at Brunswick, March 9, 1843, at a concert given by Berlioz when he conducted. The overture was performed in Boston at a Theodore Thomas concert, April 28, 1885. The programme said "(new)."

The overture, when it was published in separate form, was dedicated to Ernest Legouvé, who had loaned Berlioz two thousand francs, that he might afford the time to complete the opera. It is scored for two flutes (the second is interchangeable with piccolo), two oboes, two clarinets (the second is interchangeable with bass clarinet), four bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, ophicleide, a set of three kettledrums (played by three players), bass drum, cymbals, triangles, and strings.

The opera was originally in two acts, and the libretto was by Léon de Wailly and Auguste Barbier. The cast of the first performance was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernardino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

The story has been condemned as weak and foolish. It is also wholly fictitious.\* It is enough to say that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired

\*It is true that there was a Giacompo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

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by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio\* will wear. The pantomime of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

The thematic material of the overture, as that of "Le Carnaval Romain," originally intended by Berlioz to be played as an introduction to the second act of "Benvenuto Cellini," but first performed at a concert in Paris, February 3, 1844, is taken chiefly from the opera.

The overture opens, *Allegro deciso con impeto*, G major, 2-2, with the joyful chief theme. This theme is hardly stated in full when there is a moment of dead silence.


The *Larghetto*, G major, 3-4, that follows, begins with pizzicato notes in the basses and a slow cantilena, taken from music of the Cardinal's address in the last act: "À tous péchés pleine indulgence." (The original tonality is D-flat major.) This is followed by a melody from the "Ariette d'Arlequin"† (wood-wind and also violins). The trombones hint at the Cardinal's theme, with changed rhythm and without pauses. This is now played (E-flat major) by clarinets, bassoons, and 'cellos, with florid passages for first violins, then for flute

\* "Ascanio" opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meunier and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cosira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Etampes, Mme. Adinay; Scossazzone, Mme. Bosman.

†The little air of Harlequin in the Carnival scene, the finale of the second act (later edition), is played by the orchestra, while the people watching the pantomime sing:—

"Regardons bien Maître Arlequin,  
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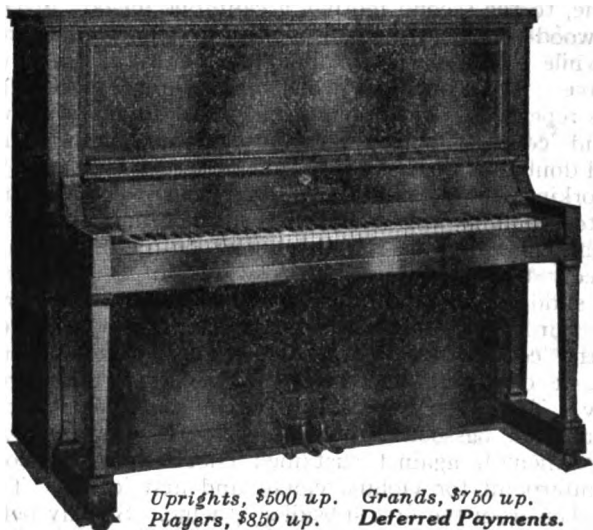
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and oboe. The Harlequin theme returns, and is worked up to a short climax.

The main body of the overture begins with the return of the first and joyous theme, *Allegro deciso con impeto*, G major, 2-2, which is somewhat modified. The motive is given to the wood-wind over syncopated chords in the strings and a restless pizzicato bass. The instrumentation grows fuller and fuller until the violins take the theme, and they and the wood-wind instruments rush fortissimo to a gay subsidiary motive, which consists of passage-work in quickly moving eighth notes against a strongly rhythmized accompaniment. This development is extended, and leads, with hints at the rhythm of the first theme, to the second motive, a cantabile melody in D major, 2-2, sung by wood-wind instruments over an accompaniment in the middle strings, while the first violins hint occasionally at the rhythm of the first motive. This cantilena, which has reference to Cellini's love for Teresa, is repeated by first violins and violas in octaves,\* while second violins and 'cellos still have the tremulous accompaniment, and bassoons and double-basses have a running staccato bass.

The working-out is elaborate. Nearly all of the thematic material enters into it. A recitative-like phrase for 'cellos assumes importance later. The transition to the third part of the movement brings in unexpectedly the first theme (wood-wind) in A minor, and the full orchestra suddenly gives a fortissimo repetition of it in G major.

In the third part of the movement the trombones and ophicleide take up the 'cello phrase just alluded to, and make a dramatic use of it against developments in counterpoint of figures taken from the first subsidiary. The brass plays a thunderous *cantus firmus*, the cantilena of the clarinets, bassoons, and 'cellos, in the slow introduction (the Cardinal's theme), against sustained chords in the wood-wind and rapid counterpoint for violins, violas, and first 'cellos. This counterpoint is taken from the first subsidiary theme. Shortly before the end

\* "This writing for first violins and violas (instead of for first and second violins) in octaves seems to have been a favorite device with Berlioz. There is much to be said in its favor, little as it has been done (upon the whole) by other composers. Mozart knew the secret well; but comparatively few of the more modern masters of orchestration have had recourse to it."—W. F. APPEL.



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there is a general pause. The Cardinal's theme is heard once more, and a quick crescendo brings the end.

\* \* \*

Berlioz planned the composition of "Benvenuto Cellini" early in 1834. He wrote on October 2, 1836, that all he had to do was to orchestrate the work. On April 11, 1837, he wrote: "My opera is finished." The first mention made by Berlioz of the opera was in a letter to Ferrand, the 15th or 16th of May, 1834; on August 31 of that year the libretto was ready and the "Chant des Ciseleurs," which opens the second scene, was composed. This music was performed at concerts given by Berlioz, November 23 and December 7, 1834, and then entitled "Les Ciseleurs de Florence: trio with chorus and orchestra."

Excited by reading Cellini's Memoirs and E. T. A. Hoffmann's short story "Salvator Rosa," Berlioz wished Alfred de Vigny to write a libretto, with Cellini as the hero. Vigny, busy, recommended Wailly, who in turn sought the aid of Barbier; but Vigny criticised and corrected and suggested until nearly the time of performance.

The letters and memoirs of Berlioz give much information concerning his trials and tribulations in the rehearsal and production of the opera. The music was then thought so difficult that there were twenty-nine full rehearsals. The performance was announced for September 3, 1838, and in several books of reference this date is given as that of the first performance; but Duprez had a sore throat, and the performance was postponed until the 10th. The second and the third were on September 12 and 14, and there were no more that year. There were four in 1839, and at the first, January 10, Alexis Dupont replaced Duprez. Alizard replaced Dérivis after the first, and in 1839 Miss Nau was substituted for Mme. Dorus-Gras.

Meyerbeer, Paganini, and Spontini were present at the first performance, and Dom François de Paule, brother of the Queen of Spain, sat in the royal box surrounded with princesses. The audience was

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a brilliant one, but the opera failed dismally, although the music was praised by leading critics, and Théophile Gautier predicted that the opera would influence the future of music for good or evil. Berlioz was caricatured as the composer of "Malvenuto Cellini." See the romantic memoirs of Berlioz, Duprez's "Souvenirs d'un Chanteur" (pp. 153, 154), and Adolphe Boschot's "Un Romantique sous Louis Philippe: Berlioz, Vol. II.," for explanations of the failure.

The opera, arranged in four acts, with a libretto translated into German by Riccius, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mme. Milde as Teresa. Berlioz was not able to attend the performance. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it: I had not looked at it for thirteen years; it is devilishly *vivace*." Arranged in three acts and with the text translation into German by Peter Cornelius, the opera was performed at Weimar in February, 1856. The score was published as Op. 23 and dedicated to the Grand Duchess of Weimar.

The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was produced by Bülow at Hannover in 1879 and afterwards at other German cities, as Mannheim, Carlsruhe, Leipsic (1883),

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For a careful study of "Benvenuto Cellini" by Julien Tiersot see *Le Ménestrel* for 1905, Nos. 6, 8-15, 23, 26, 27. For a once famous article on the overture to "Benvenuto Cellini" see Louis Ehlert's "Briefe über Musik an eine Freundin," pp. 126-133 (Berlin, 1868).

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BRUCH . . . . .	1	MENDELSSOHN . . . . .	1
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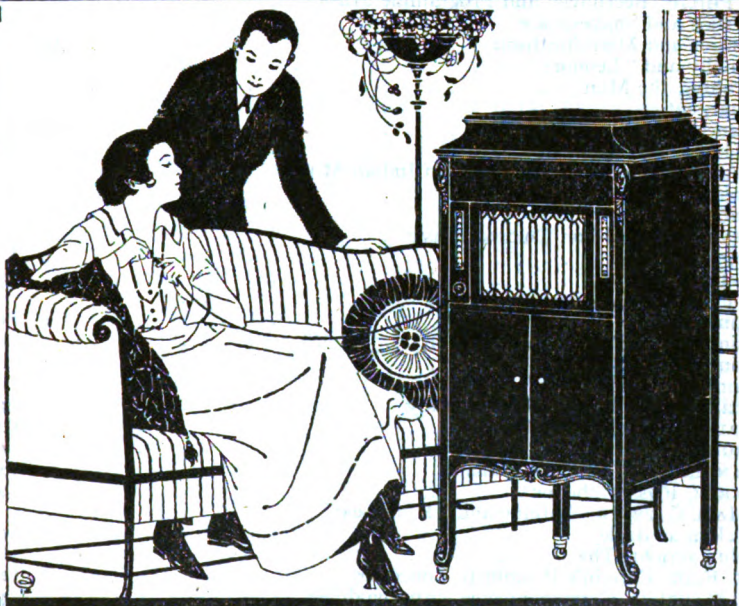
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 BEETHOVEN. *All. Mus. Zeitung*, Ambros, Apthorp, Beethoven, Berlioz, Brenet, Bülow, Colombani, *Courier de l'Europe*, Cox, *Décade Philosophique*, Dwight, Fétis, Gardiner, Griepenkerl, Heermann, Hiller, Hoffmann, Hudson, d'Indy, Kerst, Krehbiel, Kufferath, Leeler, Lumley, Marx, Möser, Oulibicheff, Poirée, Prod'homme, Reichardt, Reimann, *Revue Musicale*, Ries, Rubinstein, Schindler, *Tablettes de Polymnie*, Thayer, Wagner, *Wiener Zeitung*.  
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 BIZET. Saint-Saëns.  
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 BRUCH. *Boston Daily Advertiser*, Bruch, Joachim, *Musical Courier*.  
 CHERUBINI. Beethoven, Castil-Blaze, Lajarte, Martine, Mendelssohn.  
 CHOPIN. Chopin, Niecks, Poirée.  
 DEBUSSY. Bruneau, *Courier Musical*, Debussy, Laloy, Liebich, Marnold, Udine.  
 DELIUS. Chop, *Daily Telegraph* (London), Delius, Runciman.  
 DVOŘÁK. Emerson, Krehbiel, *Mercur Musical*, Ritter.  
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#### SUNDRY NOTES.

The Orchestra with a chorus of 350 voices trained by Stephen Townsend gave performances of Beethoven's Ninth Symphony, November 20, December 2, 1917. Solo singers: Florence Hinkle, Margaret Keyes, Arthur Hackett, Arthur Middleton. Dr. Muck conducted.

The Orchestra and the same chorus gave performances of Mahler's Symphony in C minor, No. 2 (first performances in Boston), January 22, February 3, 1918. May Peterson, soprano; Merle Alcock, contralto. Dr. Muck conducted.

Bach's Passion according to Matthew was performed—the whole of it in two sessions—by the Orchestra, the same chorus, and a boy choir of 80, on March 26, April 2, 1918. Prepared by Dr. Muck, the performances were conducted by Mr. Schmidt. Florence Hinkle, soprano; Merle Alcock, contralto; Lambert Murphy,

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tenor; Reinald Werrenrath, baritone; Herbert Witherspoon, bass. Mr. De Voto was the pianist.

Two concerts were given in aid of the Pension Fund of the Orchestra. The programme of the first, on Sunday afternoon, October 28, 1917, was as follows: Tchaikowsky, Symphony No. 6, "Pathetic"; Wagner, "Dich Theure Halle" from "Tannhäuser" (Geraldine Farrar); Wagner, Good Friday Music from "Parsifal"; songs with piano: Franz, Stille Sicherheit; Schumann, Volksliedchen; Moussorgsky, Sternlein; Grieg, Erstes Begegnen; Gretchaninoff, Schneeglöckchen (Mme. Farrar); Wagner, Funeral Music from "Dusk of the Gods"; Wagner, Three songs with orchestra: Im Treibhaus, Schmerzen, Träume (Mme. Farrar). Richard Epstein was the pianist. Dr. Muck conducted. The second concert was given on Sunday afternoon, April 14, 1918: Berlioz, overture, "Roman Carnival"; Mozart, Concerto in D minor for pianoforte (Ossip Gabrilowitsch, pianist); Saint-Saëns, "Mon cœur s'ouvre à ta voix" (Sophie Braslau); Saint-Saëns, Symphonic Poem No. 3, "Danse Macabre"; Songs with pianoforte: Rachmaninoff, Do not sing, oh, maiden; Moussorgsky, The Classicist; Schalitt, Eili, Eili (Miss Braslau); Weber, Concertstück for pianoforte, Op. 79 (Mr. Gabrilowitsch); Tchaikowsky, Suite from "The Nutcracker." Mr. Schmidt conducted. Charles A. Baker accompanied Miss Braslau.

Mr. Ernst Schmidt† conducted the nineteenth, twentieth, twenty-first, twenty-second, twenty-third, twenty-fourth concerts.

Dr. Muck played the pianoforte in Seiffert's arrangement of Handel's Concerto Grosso in D minor, Op. 6, No. 10, January 4, 1918.

Mr. John P. Marshall† was the organist in the performance of Saint-Saëns's Symphony in C minor, No. 3, March 22, 1918.

Mr. Alfred De Voto played the pianoforte part in the orchestral accompaniment of Zerbinetta's aria from "Ariadne auf Naxos" (Miss Garrison, soprano), November 23, 1917; in the performance of Ravel's "Daphnis et Chloé," December 14, 1917, January 4, 1918, and with Mr. Nagel† the pianoforte part in Saint-Saëns's Symphony in C minor, No. 3, March 22, 1918.

Placido Piumara, who had been a violinist of the Orchestra for many years, died suddenly at his home in Boston, November 20, 1917.

#### ADDENDA.

Page 1129. Additional facts given about first performances of Goldmark's opera "Das Heimchen am Heerd."

Page 1129. Additional facts about performances of Beethoven's "Christ on the Mount of Olives" in Boston.

#### ERRATA.

Title page 709, p. 751. The valse in Tchaikowsky's Serenade, Op. 48, was played on January 18, 19, 1918, although a contrary statement had been made.

Page 1044. Second and first lines from the bottom. For "Vienna, March 21, 1900," read "Berlin, June 27, 1896."

Page 1108. For "Déjarire" read "Déjanire."

Page 1118. Under "Harvard Musical Association" and in paragraph beginning "Pianoforte Concerto No. 2," erase "1878, February 14 (John A. Preston)," and insert a fresh paragraph: "Pianoforte Concerto No. 4, Op. 44, 1878, February 14" (John A. Preston)."

Page 1178, line 14. For "Cellier" read "Celler."

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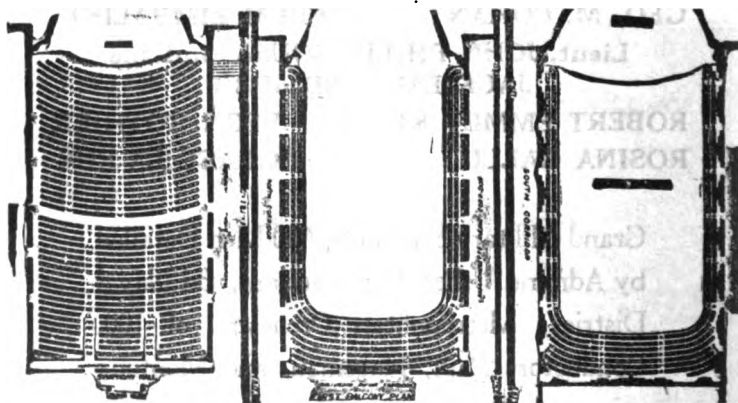
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